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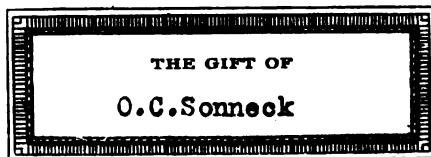
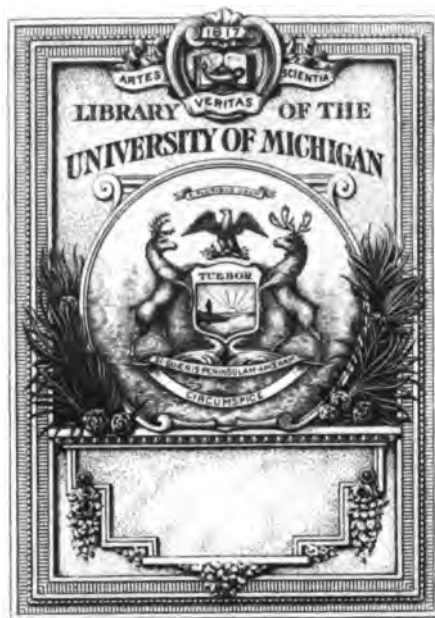
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A Lovers' Knot

An Opera in One Act

The Book by
Gora Bennett-Stephenson

The Music by
Simon Buchhalter



Price, \$2.50 net

G. Schirmer
London · New York · Boston

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C. C. Zonneck

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Revised to

1923

2000

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FIRST PERFORMANCE
AT THE
AUDITORIUM THEATER, CHICAGO
January 15, 1916



CAST OF CHARACTERS

Sylvia	Myrna Sharlow
Beatrice	Augusta Lenska
Walter	George Hamlin
Edward	Graham Marr

Conductor.....Marcel Charlier

Staged by Désiré Defrère

Scene: A Garden in front of Edward's house, Norfolk,
Virginia.

Time: About 1870.

Story of the Opera

Walter, a young Virginia gentleman, has traveled for a long time, vainly attempting to forget his love for Beatrice. He does not believe she loves him, but fears she would consent to marry him because his father, during the Civil War, rescued her father from the battlefield at the cost of his own life. At the time Walter returns from his travels, Beatrice is entertaining a Northern friend, Sylvia, who loves and is loved by Edward, Beatrice's brother and bosom friend of Walter. At the first meeting between Walter and Sylvia, both Beatrice and her brother mistake Walter's natural courtesy toward Sylvia for love, and whereas Edward decides to give Sylvia up to Walter, Beatrice cannot decide to give Walter up to Sylvia. Sylvia, suspecting what is wrong with Beatrice, confesses her love for Edward, whereupon Beatrice tells of her love for Walter.

Sylvia then disguises herself as a man and makes violent love to Beatrice, who is cleverly dressed so as to pass for either Sylvia or herself. This scene is enacted in sight of both Edward and Walter, each of whom believes the object of his affections duped by a vile adventurer; they interrupt the love-making, and thus discover the ruse, which ends as the plotters intended it should, Walter proposing to Beatrice and Edward claiming the object of his affection, Sylvia.

To Mr. Charles G. Dawes

A Lovers' Knot

Opera in One Act

Scene I

The Book by
Cora Bennett-Stephenson

The Music by
Simon Buchhalter

OVERTURE Moderato

Piano

The musical score for the Overture is written for Piano, Trombones, Flute, Violins, and Trumpets. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Moderato. The score is divided into five systems. The first system is for the Piano, featuring a melody in the right hand and a bass line in the left hand. The second system is for the Trombones, with a melody in the upper staff and a bass line in the lower staff. The third system is for the Flute and Violins, with a melody in the upper staff and a bass line in the lower staff. The fourth system is for the Trumpets, with a melody in the upper staff and a bass line in the lower staff. The fifth system is for the Piano, with a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, *p*, *pp*, and *mf*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Flute

m.s. *p* *pp*

Violins

f

Hns. & Trp.

cresc. poco a poco

fff

Moderato

f

Flute *tr* *p* *pp*

First system of a musical score. It features a Flute part with trills and a piano (*p*) to pianissimo (*pp*) dynamic range. The piano accompaniment is in G major, with a treble and bass staff. The piano part includes arpeggiated chords and moving lines in both hands.

Second system of the musical score. The flute part continues with trills and arpeggiated figures, marked with *pp* and *ppp*. The piano accompaniment features long, sustained chords in both hands, creating a harmonic backdrop. The system concludes with the instruction *attacca subito*.

Allegro vivace

Third system of the musical score, marked **Allegro vivace**. The piano part begins with a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking. The melody is in the treble staff, while the bass staff provides a rhythmic accompaniment.

Fourth system of the musical score. The piano part continues with a forte (*f*) dynamic. A Trombone (*Trb.*) part is introduced in the bass staff, playing a rhythmic pattern. The system shows a continuation of the piano's melodic and harmonic development.

First system of musical notation. The treble clef staff contains a series of chords and single notes, while the bass clef staff features a continuous eighth-note accompaniment. The dynamic marking *ff* is placed at the beginning, and *cresc.* appears in the middle of the system.

Second system of musical notation. The treble clef staff shows chords with some grace notes, and the bass clef staff continues the eighth-note accompaniment. A first ending bracket labeled '8' is present at the end of the system.

Third system of musical notation. The treble clef staff has a first ending bracket labeled '8'. The bass clef staff features a melodic line with dynamic markings *mf*, *f*, and *mf*.

Fourth system of musical notation. The treble clef staff contains chords and single notes, while the bass clef staff has a melodic line with eighth notes.

Fifth system of musical notation. The treble clef staff has a melodic line with dynamic markings *mf* and *p*, and the word *dolce*. The bass clef staff has a melodic line with the marking *rit.*. The tempo marking *a tempo, grazioso* is centered above the system.

Flutes

Oboes

p

7

8

mf

ff furioso

First system of musical notation, featuring piano (p) and forte (ff) dynamics, and a tempo marking of *meno mosso*.

Second system of musical notation, featuring piano (p) and forte (ff) dynamics, and a tempo marking of *meno mosso*.

Third system of musical notation, featuring piano (p) and forte (ff) dynamics, and a tempo marking of *a tempo*.

Fourth system of musical notation, featuring piano (p) and forte (ff) dynamics, and a tempo marking of *cresc.*

Fifth system of musical notation, featuring piano (p) and forte (ff) dynamics, and a tempo marking of *p*.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic in the bass staff, followed by a mezzo-forte (*mf*) dynamic. The music features a mix of chords and moving lines.
- System 2:** Includes a crescendo (*cresc.*) marking and a fortissimo (*ff*) dynamic. The bass staff has a 7-measure rest.
- System 3:** Features fortissimo (*ff*) dynamics in both staves. The music is characterized by dense, rapid chordal textures.
- System 4:** Continues with fortissimo (*ff*) dynamics. The bass staff includes a 7-measure rest.
- System 5:** Includes fortissimo (*fff*) and sforzando (*sfz*) dynamics. The piece concludes with a final chord in the bass staff.

mf rit.

7

This system shows the first four measures of a piano accompaniment in D major. The right hand features chords and single notes, while the left hand plays a more active eighth-note pattern. A dynamic marking of *mf* is present in the first measure, and *rit.* appears in the fourth measure. A fermata is placed over the final measure.

a tempo, grazioso Curtain I

Clar.

7

This system contains measures 5 through 8. The tempo and mood are indicated as *a tempo, grazioso*. The section is titled "Curtain I". The piano part continues with a similar texture. A clarinet (Clar.) part is shown in the upper staff, which is mostly rests. A fermata is placed over the final measure.

Bassoons

7

This system contains measures 9 through 12. The bassoon (Bassoons) part is shown in the upper staff, with a melodic line starting in measure 10. The piano accompaniment continues. A fermata is placed over the final measure.

This system contains measures 13 through 16. The piano accompaniment continues with a similar texture. A fermata is placed over the final measure.

First system of a musical score in G major (one sharp). The right hand features a series of chords, some with an 8-measure rest indicated by a dashed line. The left hand plays a continuous eighth-note accompaniment. The dynamic marking *mf* is present.

Second system of the musical score. The right hand continues with chords and rests. The left hand's eighth-note pattern continues. The dynamic marking *f* is present.

Third system of the musical score. The right hand has chords and rests. The left hand continues with eighth notes, including some beamed sixteenth notes. The dynamic marking *ff* is present.

Fourth system of the musical score. The right hand features a series of chords. The left hand has eighth notes with accents and some beamed sixteenth notes. The dynamic marking *rit.* is present. The tempo marking *a tempo* is also present.

Curtain II Curtain goes up quickly

Fifth system of the musical score. The right hand has a series of chords. The left hand has eighth notes with accents. The dynamic marking *accel.* is present. The system ends with a double bar line and a key signature change to A major (two sharps).

The scene is a beautiful informal flower-garden with two trees. Under the tree at left centre there are wicker chairs and a table, on which has been placed a shallow basket filled with spools of gay colored silk thread. There stands beside the table an embroidery frame over which is stretched a rose-colored web with a design of gold thread in lovers' knots, none of them completed. The other tree is at right up-stage. Around its first, low fork is built a crow's-nest with steps, rail and a seat of rustic woodwork. This crow's-nest gives prospect down an avenue apparently leading from the garden.

Beatrice is discovered working at the embroidery.

Beatrice (She jerks her stitches and the thread breaks. She frowns and draws away from embroidery frame)

Moderato

B.

pp *mf*

B.

Rather slow *mf* *f*
I am tired
cresc. ed accel.

B.

Faster *f*
of sit - ting still!

S.

Faster *f*

(Sylvia enters and sets a French basket full of flowers on the table, seating

Moderato

(impatiently) (Beatrice fastens the needle in the cloth and
I'll sew no more!
herself affectionately on the arm of Beatrice's chair and leaning over to examine the embroidery)

S.

Moderato

f *mf espressivo*

begins tying threads on the underside)

B.

S.

marcato Horn

Allegro moderato

B.

Sylvia (playfully)

The needle cuts the thread.

S.

The lambrequin's un-finish'd - I-dle girl!

Allegro moderato

I'll

p *mf* *cantabile*

B. *The nee - die is not at fault - the*
 (opening her reticule)
 S. *lend you mine.*

B. *thread is too fine!*
 (enthusiastically)
 S. *The bor - der - scroll is*

rit.

B. *a tempo (moderato)* *accel.*

S. *a tempo (moderato)* *accel.*
gor - geous!

a tempo (moderato)
mf
ff p *cresc. ed accel.*

a tempo (moodily) *f*

B. *a tempo* (pointing to the half-formed lovers' knot) *mf* *3* *3* A lov-ers'

S. *a tempo* But what is this part-ly done? *mf* *3* *3*

f p *mf*

B. knot. (engagingly) *f* How

S. *passionato* *ff* *3* *3*

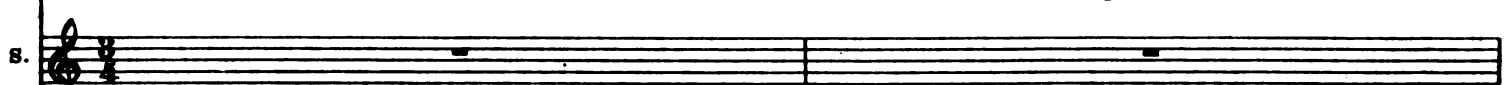
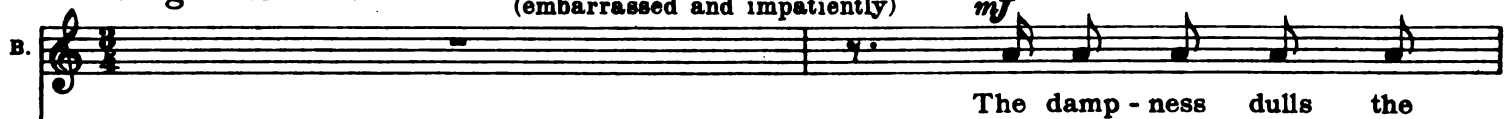
cresc.

B. *rit.*

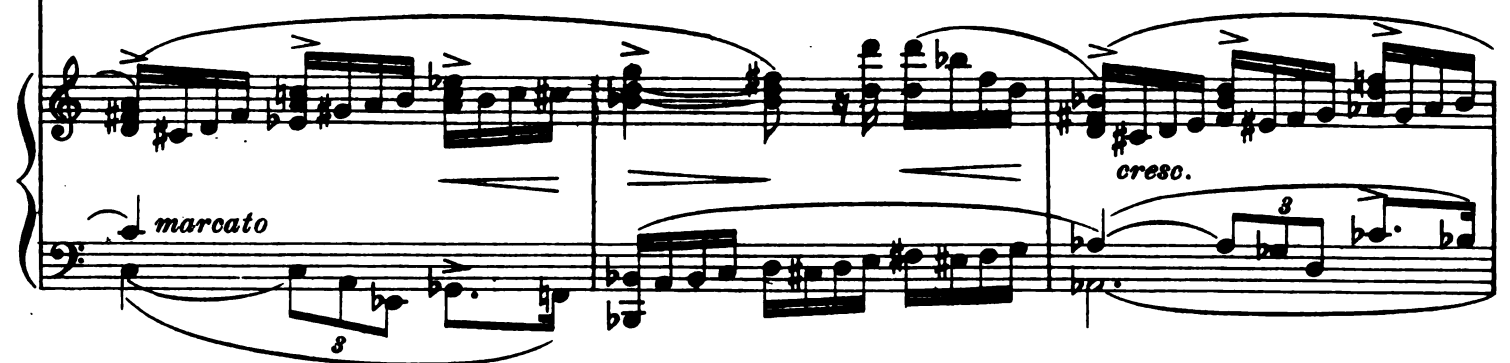
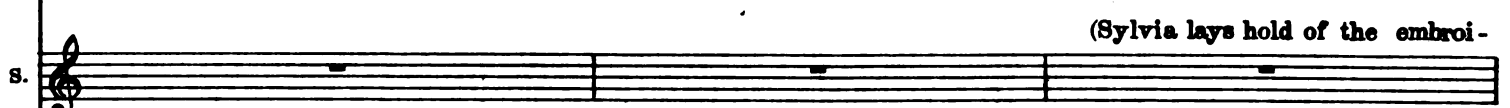
S. *rit.* love - ly! Ah, — let me help! *rit.*

Allegro moderato

(embarrassed and impatiently)

mf

Allegro moderato



Moderato

(irritably) *mf*

B. I do not wish to sew — so there's the

(Sylvia drops the frame in consternation)

S. knot.

Moderato

mf

(Beatrice restlessly places and replaces the chairs, basket of

truth!

(aside)

S. There's some-thing wrong with her! I think I know what ails our

p

flowers, etc.)

B.

S. Be-a-trice! (to Beatrice) *f* You

cresc.

Agitato

B.

S. (with agitation)
do not eat, you do not sleep! Your fore-head is hot! Your hands are cold! There's

Agitato
ffp

B.

S. some-thing wrong, I know! Why should I sew the

Allegro
ffp

accel.

B. live - long day? Why should I eat when I have no ap - pe-tite?

S.

B. *ff*
Why should my hands be cold, my fore-head warm? Why should I

S.

B. *rit.*
sleep a - way the beau - teous night?

S.

Allegro moderato

*Allegro moderato
con passione*

rit.

B. (boldly) *f*
Pray tell me

S.

Moderato (♩ = ♩)

B. that!

S. (Sylvia shakes her head with roguish knowingness) *mf* I'll tell you some-thing bet-ter,

Moderato (♩ = ♩)

ffp *mf* *accel.*

Horas

B.

S. *f* better

f appassionato *cresc.*

B.

S. (Looks about to discover if she is being overheard, and draws Beatrice aside) far! You are in

ff

Agitato

(pretending scorn) *mf*

In love! You fool-ish girl! In love! You have lost your

love!

Agitato

m.s.

m.s.

m.s.

m.s.

fp
m.d.

Andante

wits!

(with feeling)

On-ly my heart, my Be - a - trice! My wits I

Andante

espressivo

mf

(Beatrice drops her mask, obviously interested)

Your heart?

do re-tain. I've on - ly — lost my heart!

B. *p* Are you in love? *rit.*

S. (Sylvia nods her head *rit.*)

B. *Allegro agitato*

S. affirmatively. She suddenly paces up and down restlessly, and stops)

Allegro agitato

ppp subito *f*

Allegro agitato

S. (with agitation) *mf* My fore-head burns like yours, my

Allegro agitato

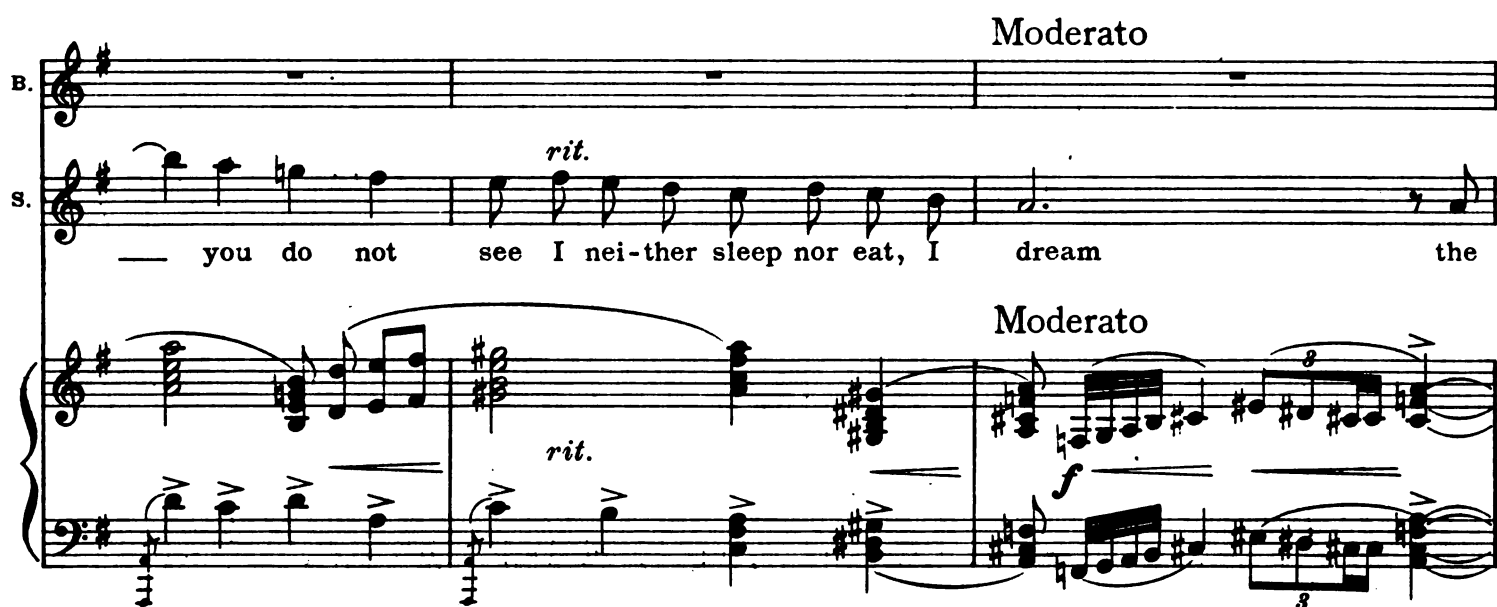
cresc. *ff* *p*

B. 

S. hands are cold as ice! You are so deep in love, *ff*

ff

Moderato

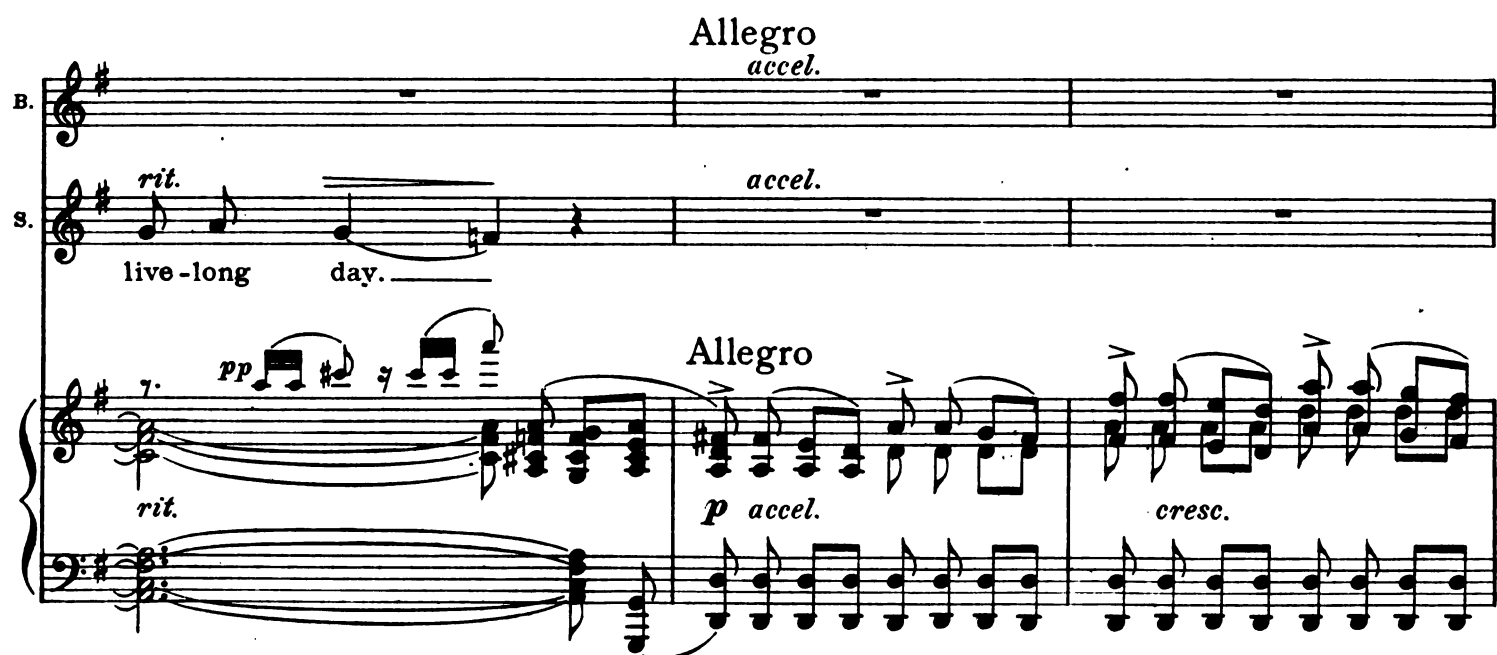
B. 

S. — you do not see I nei-ther sleep nor eat, I dream the *rit.*

Moderato

rit.

Allegro
accel.

B. 

S. live-long day. *rit.* *accel.*

Allegro

pp *rit.* *p accel.* *cresc.*

Allegro

f (excitedly)

B. Quick, quick, quick, quick! Tell me, who's the man!

S.

Allegro

f

B. I al-ways hoped—

S.

cresc.

(Beatrice urges Sylvia to confide in her and tell her whom

B. *rit.*

S. (slyly) *f* Ah! *rit.*

ff *dim.* *rit.*

she loves)

Andante espressivo

(with sentiment)

You must trust me first!

Andante espressivo

*pp**p**ppp**pp*

I guessed your se-cret, know-ing well the symptoms of love's fe-ver.

(Beatrice at first wavers, but finally with decision)

rit.

I trust you, since you

(coaxingly)

Tell me—

trust your Syl-via!

rit.

Arioso

"There lived near us a neighbor's son"

Andante grazioso

Beatrice

love! ————— There lived near us a neigh - bor's

son With boy - ish laugh and bold, His step was light, his eye was

bright, His heart of pur - est gold! He was my child-hood's

glo-rious god, ————— My girl-hood's dream of knight-li - ness! —————

f *rit.* *a tempo* *a tempo* *rit.*

Clar. Ob. Clar. Horns

(brightly) *mf*

A wo-man grown — I craved his

pp

mf

love, His strength made sweet with ten-der - ness.

pp

(forlornly) *p*

A - las! A - las!

Horns *f* *pp* *p* *pp* *p*

(more and more agitated) *mf*

There came a day,

mf

The musical score is written for a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into several systems. The first system shows the vocal line starting with the lyrics 'A wo-man grown — I craved his' and the piano accompaniment. The second system continues the vocal line with 'love, His strength made sweet with ten-der - ness.' and the piano accompaniment. The third system shows the vocal line with 'A - las! A - las!' and the piano accompaniment. The fourth system shows the vocal line with 'There came a day,' and the piano accompaniment. The score includes various dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). There are also performance instructions like '(brightly)', '(forlornly)', and '(more and more agitated)'. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes.

B. *that dear, last day, As was his wont to vis-it me! The*

(with ecstasy and pointing towards the blooming flowers)

B. *gar - den breathed a spell; 'twas Spring, — like*

B. *this! The birds all sang of*

B. *love, so full of bliss.*

mf The flow'rs their per-fume shed — for in-cense *rit.*

dim. *mf* *rit.*

(as if lost in memory) *rit.* Tempo I^o (rousing herself) *p*

rare — He

pp *rit.* *p*

took my hand! I felt his love — thrill through — me, Then the

rash - est, fond - est words e'er said but trembled on his lips.

B. *f* When sud-den-ly there seemed to

mf appassionato

B. rise from out the depths of thought Some

B. *ff* vi - sion, some vi - sion sin -

Moderato

B. - is - ter! He paled - he

lunga

(walks away, controlling a strong emotion)

turned—he left — me!

*lunga***Allegro passionato***lunga**cresc.***Sylvia** (in a sympathetic manner) **Moderato**
mf

The man adores you, yet something seals his lips!

Recit. ad lib.**Beatrice** (shakes her head doubtfully)

But not a single line has he inscribed to me!

(Sylvia smiles consolingly)

Men do not like to

Recit. ad lib.

Allegro vivace *Slower* 2

B. *If he would send a mes-sage,*

S. *writel*

Allegro vivace

p *f* 3

Vivace

B. *But a sin-gle word!*

S.

Vivace

mf *ff* *p*

(Beatrice smiles hope-fully in response)

B.

S. *(brightly)* *mf* *f*

Who knows but that a let - ter is rush - ing swift — to bear good news!

f *ff*

mf

Per-haps e - ven now thy lov - er turns towards

mf

(Beatrice is seized with a rapture of sudden hope)

f *rit.* **Presto**

towards home and me, towards home and me!

f *rit.*

home!

Presto

ff

rit.

(With enthusiasm Sylvia catches Beatrice by the hand, and they sing in a spirited manner)

rit.

rit.

rit.

Duet

"Love laughs at Fate's grim barriers"

With spirit
Allegretto grazioso

B. *mf* Love laughs at Fate's grim

S. *mf* Love laughs at Fate's grim bar - - - riers,

Allegretto grazioso

p

B. bar - - - riers, for Love is

S. *f* for Love is king, *mf* for Love is

p

B. king, for Love is king, for Love is

S. king, for Love is king, for Love is

Presto

king, for Love is king!

king, for Love is king!

Presto

For Love is

king!

B. *f* For Love is king! *rit.*

S. *rit.*

cresc. *fff* *rit.*

B. *a tempo* *mf* Love to the

S. *a tempo* *mf* Love to the world his chal-lenge throws,

a tempo *p* *p*

dim.

B. *f* world his chal-lenge throws, his ban -


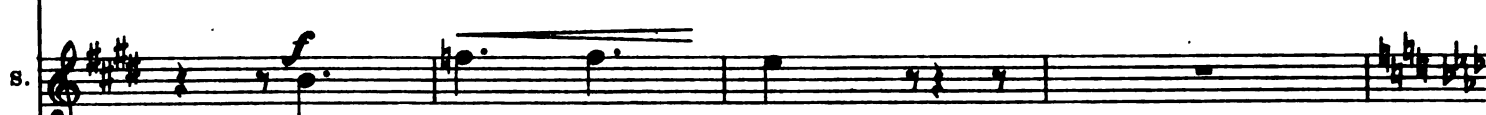
S. *f* his ban - - - ner flings, his

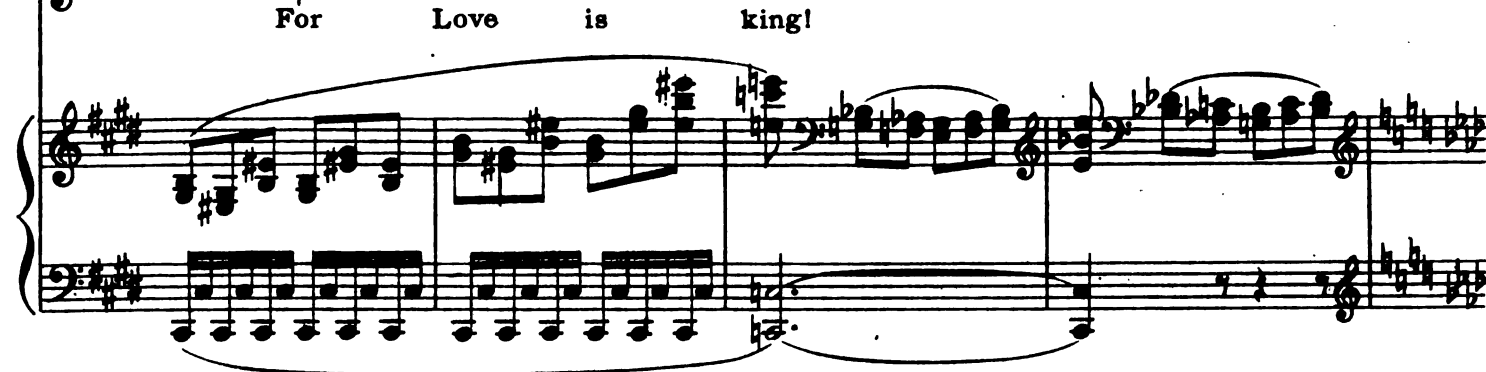
p *f* *f*


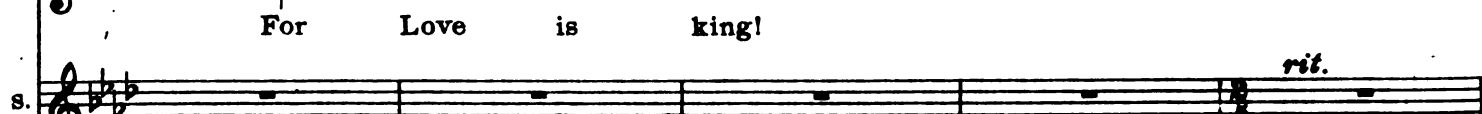
ner flings, his ban - ner flings, his
 ban - ner flings, his ban - ner flings, his


cresc.
 ban - - ner flings, his ban - ner
cresc.
 ban - - ner flings, his ban - ner
cresc.

Presto
ff
 flings!
ff
 flings!
Presto
ff
p


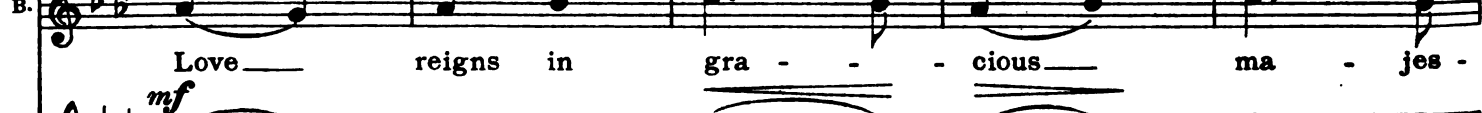
B. 
S. 
For Love is king!




B. 
S. 
For Love is king! *rit.*



Moderato

B. 
S. 
Love reigns in gracious majes-

Moderato



accel. poco a poco

B. (They rouse themselves, and with a lively dance -

accel. poco a poco

S.

accel. poco a poco

B. *f tr (ad lib.)*

Ahl for

S. they stop at centre of stage and sing) *f tr (ad lib.)*

Ahl for

f

Allegro moderato

B. Love yields to love, if love be love, and my

S. Love yields to love, if love be love, and my

Allegro moderato

8

B. *ff* *rit.* *a tempo*
love _____ is love! For love yields to love, if _____

S. *ff* *rit.* *a tempo*
love _____ is love! For love yields to love, if _____

ff *rit.* *a tempo*

B. *ff* *rit.*
love be _____ love, _____ love _____ be

S. *ff* *rit.*
love be _____ love, _____ love _____ be

cresc. *ff* *rit.*

B. *ff* *a tempo*
love! _____

S. *ff* *a tempo*
love! _____

ff *a tempo* *ffz*

B.

E.

Edward (enters, flourishing a letter)

I bring good news! We shortly enter-

B.

E.

tain— a welcome guest!

(emotionally) *mf* *accel.*

B.

A guest? Speak! Who?

E.

accel. *f*

Our Wal - ter!

Moderato

(Thrusts letter into Beatrice's hands; she eagerly seizes it; but does not read it; she seems

Read!

mf

fp *cantabile*

overcome with conflicting emotions)

m.s.

- rit.

rit.

Beatrice (aside, with feeling)

f a tempo

B. *a tempo*

Are my _____ un - rest, my quick - ened _____ need, _____

B. *cresc.*

are my _____ un - rest, my quick - ened need, true pro - - phe -

(Goes slowly off stage, holding letter to her heart. During this time Edward and Sylvia exchange

B. *cies?*

greetings and whisper while watching Beatrice leave the stage)

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff features a series of chords and arpeggiated figures, with a prominent trill in the right hand. The bass staff contains a steady eighth-note accompaniment. A fermata is placed over the final measure of the system.

The second system continues the musical piece. The treble staff shows a sequence of chords, some with trills. The bass staff has a more complex accompaniment with triplets and a trill in the right hand. A fermata is placed over the final measure of the system.

The third system features a grand staff with a treble and bass clef. The treble staff has a series of chords and arpeggiated figures. The bass staff contains a steady eighth-note accompaniment. A fermata is placed over the final measure of the system.

The fourth system is the final one on the page. It features a grand staff with a treble and bass clef. The treble staff has a series of chords and arpeggiated figures. The bass staff contains a steady eighth-note accompaniment. A fermata is placed over the final measure of the system. The system concludes with the instruction *attacca subito*.

Scene: Sylvia and Edward

Sylvia seats herself before the embroidery frame with a coquettish glance at Edward, which he takes as permission to seat himself on the grass beside her. After waiting a little time he takes the end of her sash to fondle it. During all this time Sylvia stitches daintily.

Presto

p accel.

Moderato

Sylvia (with decision)

Who is Wal-ter, pray?
(Edward kisses the end of Sylvia's sash)

Moderato

fp

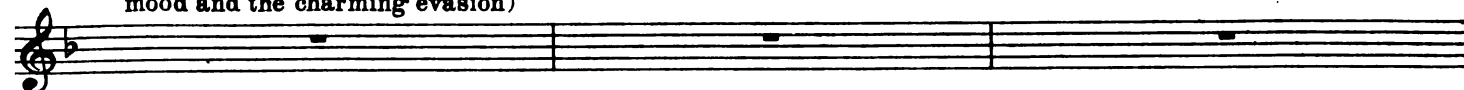
(Sylvia shrugs her shoulders and signifies by facial

Edward (buoyantly)

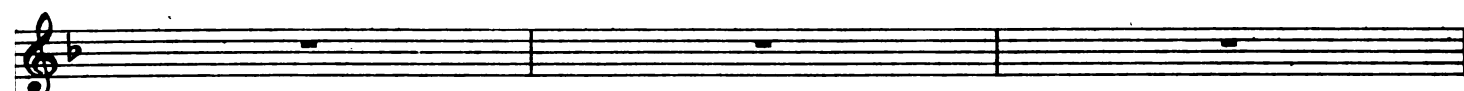
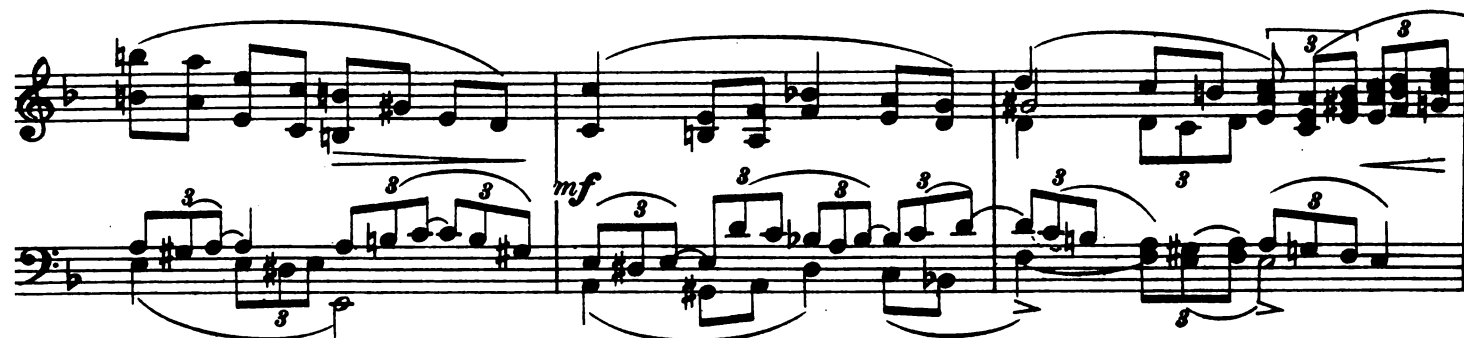
Wal-ter is wa-ter that quench-es_ thirst,

mf

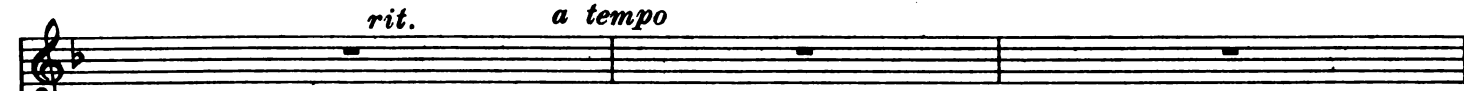
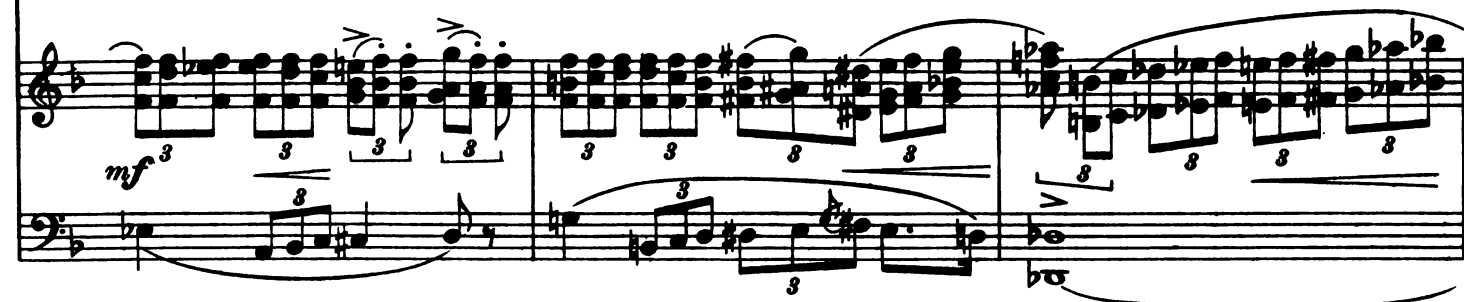
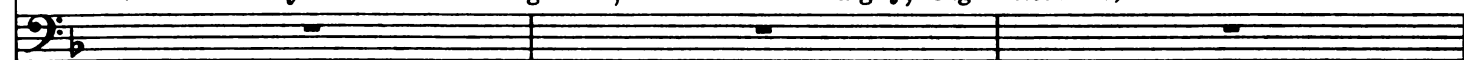
expression that she accepts his mood and the charming evasion)



Wal - ter is bread in the land of Fam - ine!



(Stimulated by a look of encouragement, Edward assumes a gay, enigmatical air)



Of all my friends he shall al - ways be first, of



S. *ff.*

E. *ff.*

all my friends he

S. *rit.* Allegro vivace (Sylvia resumes sewing) Moderato

E. *rit.*

And what is my rank,

shall al-ways be first!

Allegro vivace Moderato

S. *rit.*

E. *rit.*

Sir? And what my de - gree, in the most no - ble peerage of friend -

rit.

a tempo

ship?

a tempo

(Edward laughs teasingly)

*a tempo**fp***Allegro moderato****Allegro moderato***accel.*

(Sylvia makes a charming moue)

*rit.**a tempo*

(boldly)

(Edward suddenly be-
comes serious)*rit.**a tempo**mf*

You have no rank at all,

No place that I can see;

For

*a tempo**mf**p**ff**rit.**p**ff*

(Sylvia, after a flash

friend-ship is sil - ver; you - you are gold-en!

rit.

m.s.

m.d.

rit. e dim.

of a happy smile, appears to be intent on her sewing to the exclusion of everything else)

Allegro vivace

Allegro vivace

accel.

fp

(Takes great pains with her stitches and draws back from her work with head poised sidewise to observe effect of her embroidery)

And now -

f

mf

Moderato

S. *f* Will you tell me, what this Wal - ter is like?

E.

Moderato

ff *mf p*

S. *Allegro* (Sylvia, with a sidelong, I am cu - rious.

E. *f* (The expression of Edward's face turns from

pp You, curious?

p *dim.* *p* *mf* *Allegro*

coquettish glance, nods affirmation) *rit.* *a tempo*

incredulity to dissatisfaction and then to a look of mischief) *mf* *rit.* *a tempo*

Then lis - ten! *a tempo*

rit. *p*

6 *6*

Buffo Song "I swear 'tis true"

(He ponders a moment, and then indicates by gesture that he will play a trick on Sylvia to punish her for her curiosity concerning a stranger.)

Allegro giocoso

E. 

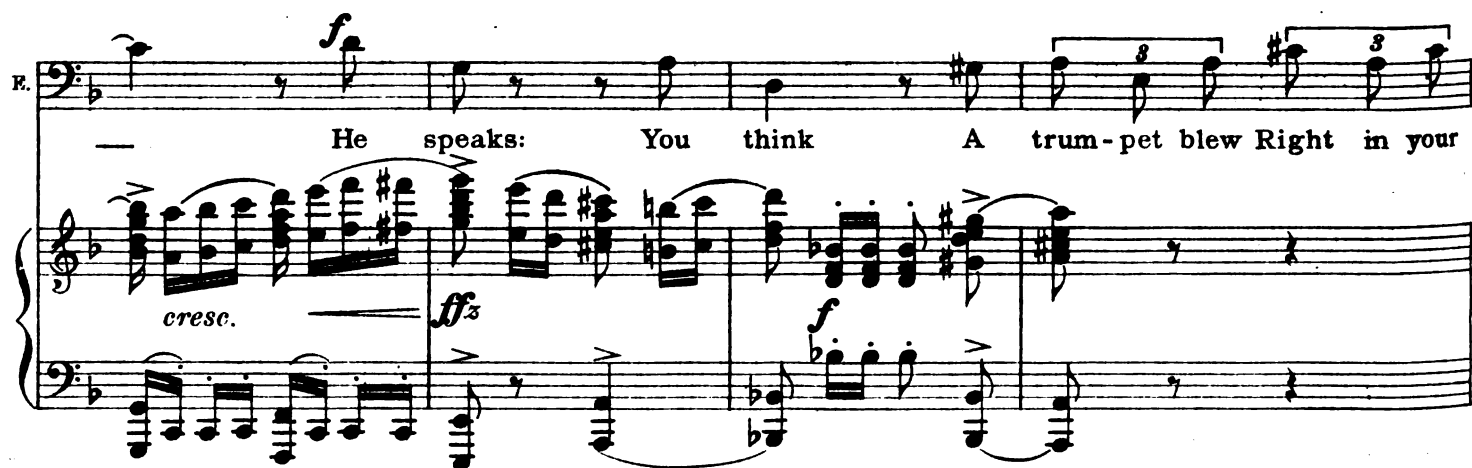
(with serious mien)

E. 

a tempo He is a com-ic dwarf, with the face of a

E. 

troll. He looks quite like a great round bowl.

E. 

He speaks: You think A trum-pet blew Right in your

f earl I swear 'tis true!

mf I swear 'tis true! I swear 'tis

f *rit.* true! I swear 'tis true! I swear 'tis

a tempo true! *a tempo* *fff* *dim.* *p*

R. *f* He o - gles la-dies

pp *mf* *f* *sfz p*

R. *f* fair, But he's too shy to woo them! He's

pp *f* *p* *mp* *f*

R. *f* writ a book of po - ems, But no one can con-strue

sfz p *pp* *f* *sfz p*

R. *ff* them! He dreads a mouse, fears

mp *f* *ff*

f
 eve-ning dew, Be - lieves in — dreams: —

f *mf*
 I swear 'tis true! — I swear 'tis — true! I

rit.
 swear 'tis — true! I swear 'tis true! I swear 'tis

a tempo *Tempo I^o* *mf*
 true! *a tempo* He

R. *mf*
will not wear a sword, He swoons if he but see one; He rides — a —

p *f* *p* *mf*

R. *ff*
don - key small! — He's not con - tent to

cresc. *ff* *f* *mf* *f*

R. *poco rit.*
be — one! — And yet — I think he will in-te-rest

f *poco rit.*

R. *a tempo*
you In spite of this: —

a tempo *f* *cresc.*

R. *mf*

I swear 'tis true! I swear 'tis true! I

f *mf*

R. *ff* *rit.*

swear 'tis true! I swear 'tis true! I

ff *rit.*

R. *fff* *atempo*

swear 'tis true! (Sylvia is astounded, but before she can

fff *atempo*

say anything Beatrice runs in)
Allegro vivace

R. *fp* *fp*

Moderato

Beatrice (excitedly)

(Edward goes off the stage repressing

B.

S.

Moderato

with difficulty a laugh at the joke he just played on Sylvia)

Allegro vivace

Moderato

B.

S.

havior of Beatrice)
(aside)

(to Beatrice)

Could this be the man that Bea-trice loves!

How will you give him

Allegro vivace

Moderato

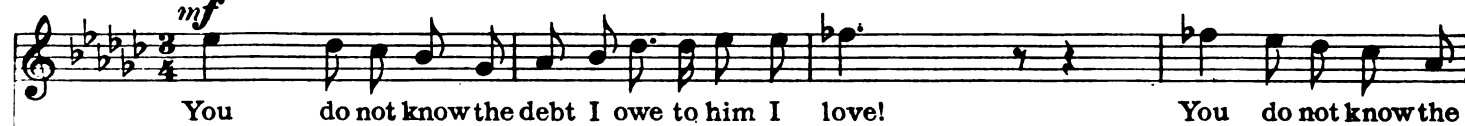
(in an exalted mood)

(in a burst of confidence)

B.

S.

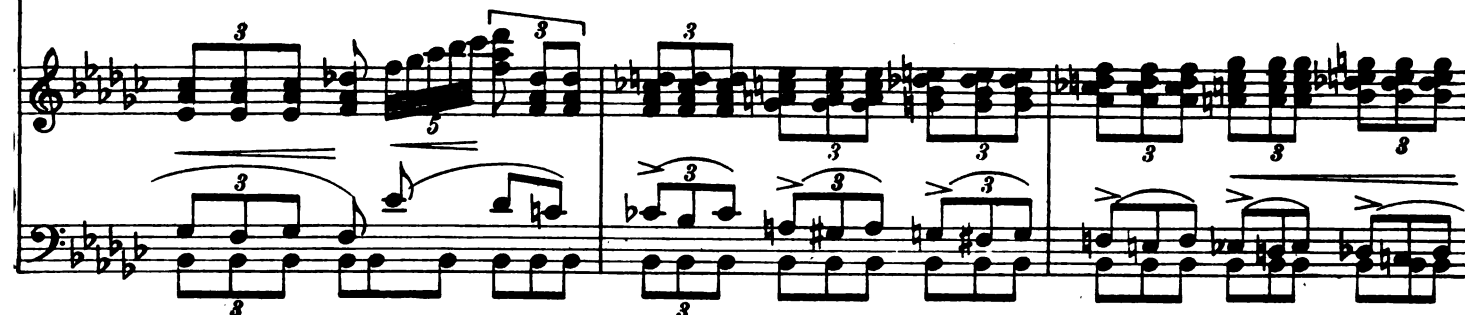
Vivo

mf*mf p*

(more and)



more accelerated)

(almost overcome by the remembrance)
poco rit.(with pride) *f*

flew!

Then



Mesto

B. Wal-ter's brave sire, at call for re-treat,

Bear - ing — Fa - ther to safe - ty, fell

dead at his feet!

Ed-ward and I have sworn e - ter-nal grat-i-tude,

ten.

molto rit.

cresc. accel.

(vigorously)

ff

mf

cresc.

poco rit.

accel.

(Sylvia is beset with conflicting emotions: a desire to respect the man Beatrice loves and a dislike of the picture drawn by Edward)

ff Allegro

B. e-ter-nal grat-i - tude!

E. Edward (out of sight)

Here he is! It— is real-ly

cresc. e accel. **ff**

Allegro giocoso

E. Wal-ter!

mf *cresc.*

(Enter Edward with Walter, who is in every respect the opposite of the picture drawn by Edward. Edward, after a roguish look toward Sylvia, assists Walter in laying aside traveling cloak. Sylvia, after a first gasp of surprise, recognizes that a joke has been played on her, and signifies that she will have speedy revenge. Walter kisses Beatrice's hand with grave tenderness)

Pompously

F.

ff *mf* **ff**

Sylvia (saucily to Walter, who has

S. (to Walter) (finds himself embarrassed) His sis-ter's

E. Greet Syl-vi-a, my— my—

ff

S. (Smilingly, and sweeping the ground) Walter *mf*

guest, no more! I am

dim. *cresc.*

W. (Edward is distressed by this exchange of smiles between his friend and Sylvia, who takes up the basket of spools and drops it intentionally towards the rear of stage with the purpose of testing Walter's love for Beatrice)

with his hat, he bows)

charmed, I am sure!

f *cresc.*

(Beatrice goes quickly to front of stage, in order to hide her emotion, and is followed by Edward)

cresc.

Moderato

Piano introduction for the Moderato section. The music is in G major, 3/4 time. It begins with a bass line of eighth notes and a treble line of chords. The tempo is marked Moderato. The music features a melodic line in the treble and a supporting bass line.

Edward

(to Beatrice, rather gloomily)

mf *atempo*

Vocal entry for Edward. The music is in G major, 3/4 time. The tempo is marked *atempo*. The vocal line is in the treble, and the piano accompaniment is in the bass. The lyrics are: (Spoken) Still so mys-te-rious? He

Continuation of Edward's vocal line. The music is in G major, 3/4 time. The tempo is marked *atempo*. The vocal line is in the treble, and the piano accompaniment is in the bass. The lyrics are: does not men-tion why he went a - way.

Beatrice

rit.

Piano accompaniment for Beatrice's entry. The music is in G major, 3/4 time. The tempo is marked *rit.*. The piano accompaniment is in the bass, and the vocal line is in the treble. The lyrics are: does not men-tion why he went a - way.

mf *allegro*

B. He seems so sad: Per -

allegro

mf

B. haps he is in trou-ble, per-haps he is in trou-ble.

Allegro vivace

Edward (aside) *mf*

If 'twere not Wal - ter, I should say

ffp

Moderato (to Beatrice)

B. Some gid - dy Miss his heart has caught. I'll

rit.

f

Faster

(apprehensively) *mf*

B. *Not now! Not now!*

E. *ask him!* *Of course not!*

faster

f

cresc.

Allegro giocoso

(returns to centre down stage and calls)

B. *Wal - ter! He does not hear me. Wal -*

ff *mf* *cresc.*

(Walter is apparently very deeply interested in a conversation with Sylvia, who is dropping the spools furtively as fast as he picks them up. She has assumed an air of gayety)

Beatrice (assuming a worshipful and disinterested air)

B. *ter!*

ff

B. *mf*
See, when he smiles at her, Is he not a - dor - a -

f *mf*

(Walter and Sylvia attempt to seize the same spool but accidentally their hands are clasped for a single moment [at x])

B. ble? Ah! love!

dim.

Agitato

Edward (stricken with violent jealousy)

E. *mf*
He does not hear, he sees but her, He is in

f *p* *poco marcato* *f*

Beatrice (astounded at the suggestion)

B. *mf*
He's known her but a

E. love - in love with Syl - vi - al

f *p* *poco marcato*

(conflicting emotions choke)

mo-ment, It can - not be that love should grow so fast! Be - sides,

her utterance)

you love her, you told me so!

Edward (experiencing a passion of jealous anger)

I told you so! You

knew! And yet you talk to her of

Wal-ter! I heard you! Dis - as-ter you have

Moderato

mf

wrought Through painting well, in col-ors strong, the

p

rit. *ff* (Walter and Sylvia struggle merrily with a skein of tangled silk) *rit. molto ff* (heroic)

vir-tues of my ri - val! And

ff *rit.* *f* *cresc. e accel.* *rit. molto*

a tempo

I have sworn to give my

a tempo

all, my all to him!

(with decision) *rit.* *ff*

I'll do it! I'll give him Syl - vi -

a tempo (experiencing reaction) *f.*

a! Oh! cru - el

a tempo Tragico

(braces himself against weakness)

oath! Oh! monstrous loy - al - ty!

f rit.

I'll do it - He shall have Syl - vi -

triumph *rit.* *ff*

Walter (rousing himself with effort)

mf slower

W. I am trav-el - worn, and dust - y.

Beatrice (coming forward hospitably and pushing past Edward, who does not recover his composure so readily)

B. I hope you'll comfort find.

Edward (feigning composure)

Passionato con moto

E. Yes, come with me!

(Walter bows to Sylvia with a half-smile: gravely to Beatrice; Edward goes into the house, Walter lags behind)

while Sylvia and Beatrice go into garden out of sight)

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system features a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third system continues with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fourth system is marked *furioso* and *ff* (fortissimo), featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fifth system is marked *dim.* (diminuendo) and *rit.* (ritardando), featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Romanza

"To wander far away is vain"

Andante dolente

Oboe

p

6

Walter *p dolente*

To wan - der far a -

dim.

6

way is vain To quench the

flame of love's pure fire;

Oboe

Animato

W. *mf* *ff* *dim.*

W. *mf animato* *rall.*

When I once more her face be - hold, Up -

mf m.s. *m.d.* *m.s.* *rall.*

W. *rit.* *cresc. molto*

leaps a - gain my hearts' de - sire. I

rit. *cresc. molto*

ff largamente

W. *ff largamente*

long to claim her all my own,

Tempo I^o

mf

w. To wake her heart to love di - vine!

pp *p* *mf*

Un poco animato

accel. *f* *rall.* *ff*

w. To press love's kiss up-on her lips, To

accel. *f* *rall.*

largamente

a tempo

w. clasp her close and call her mine: Wake,

largamente *ff* *pp*

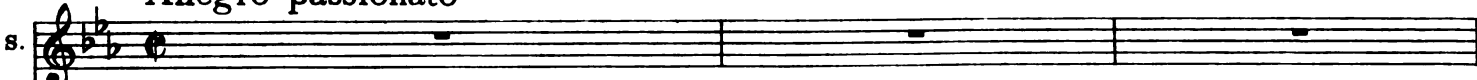
rit.

(Exit)

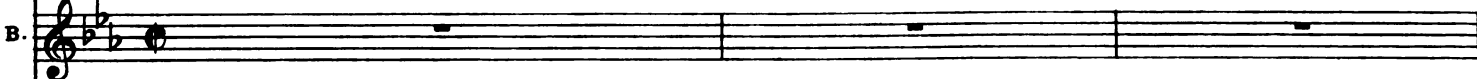
w. heart, wake, heart, to love di - vine! —

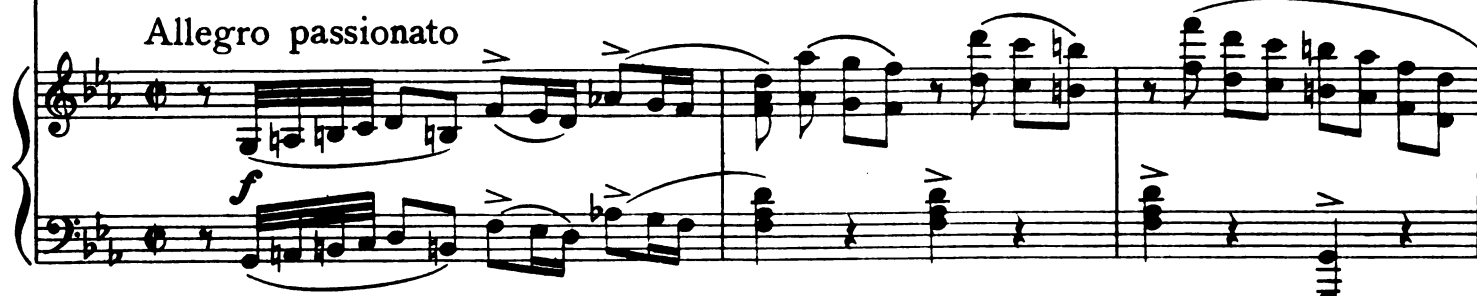
p *rit.* *attacca subito*

Allegro passionato

S. 

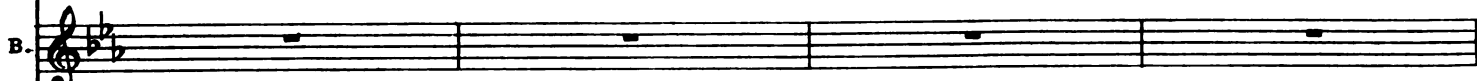
(Sylvia and Beatrice run in from garden to centre of stage)

B. 

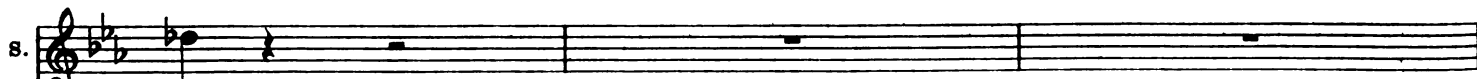


S. **Sylvia** *mf* 


I think I shall suc - ceed! I am sure I

B. 




S. 

shall!

B. **Beatrice (bitterly)** 

Suc - ceed? In - deed! E - ven



S. *f* Make no mis -

B. now you have sto - len his heart a - way!

S. take, make no mis - take! I al - most had the rea - - son

B.

S. *mf* why he does not tell his love - his love for

B. His love?

p

(laughs)

S. you!

f *ffp* *mf*

(with feeling)

S. *p* Dear heart, his love for you!

m.s.

S. And now, to loose this lov - ers' knot, I will con -

(opens her arms to Beatrice) (they embrace)

S. fess, I love - your broth - er!

S.

p *mf*

S.

Why

mf *f*

S.

Ed - ward does not speak, I half sus -

mf *f*

S.

pect:

rit.

f *rit.*

Allegro appassionato

s. *f* I tease, e - - - vade:

p *ff* *mf* *f*

s. In turn he doubts, and

mf

s. hopes, But ends by keep - ing still!

rit. *Allegro* *rit.* *p* *f*

s. *Allegro moderato* *mf* But Walter's

ffp

s. still a mys-ter - y. There's something on his

s. mind! Could we but

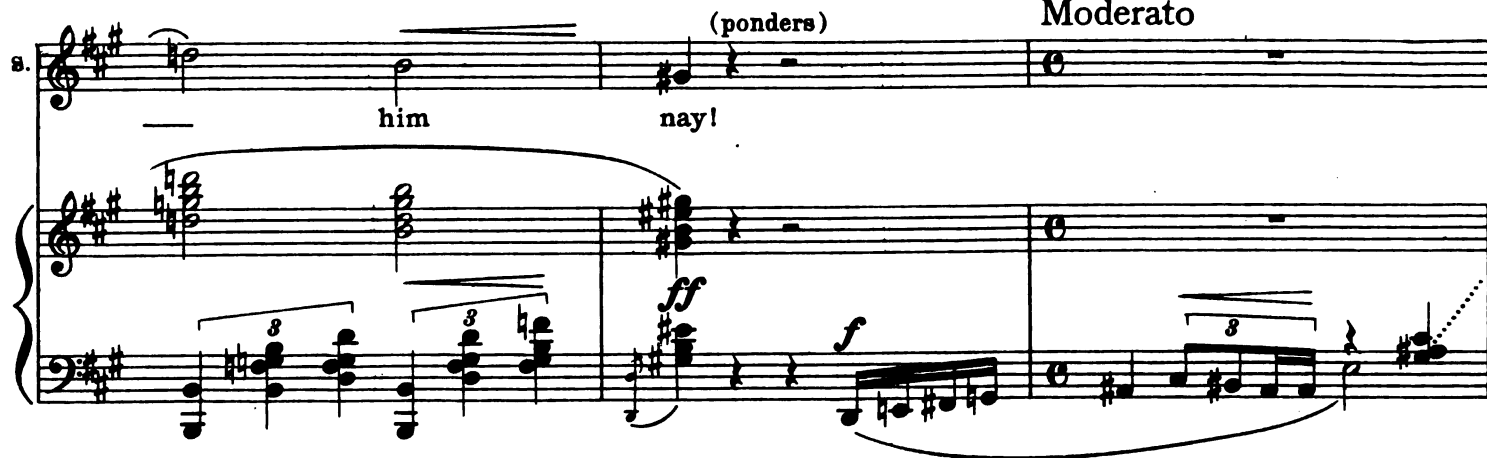
s. find, _____ could we but find _____

s. what scru - ple says _____

Moderato

S. (ponders)

him nay!



Allegro

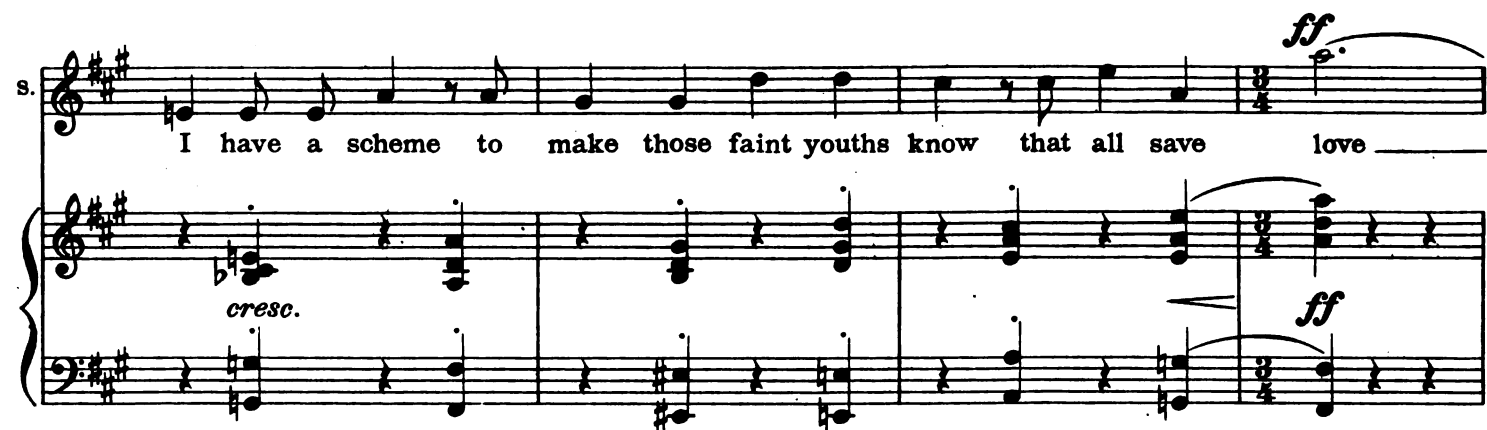
S.

Ah! stay!



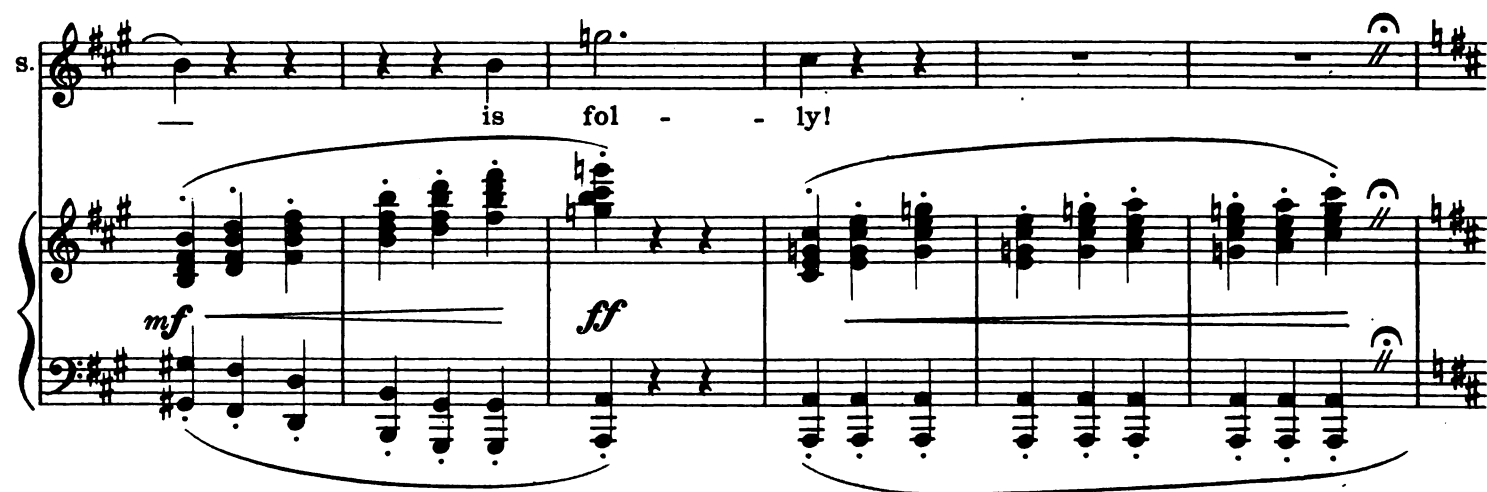
S.

I have a scheme to make those faint youths know that all save love



S.

is fol - - ly!



Sylvia's Scheme

83

Tempo di Valse

(Sylvia looks in all directions to make sure she is not overheard)

3. *f* *mf* *p* *p*

8. *rit.* *mf a tempo*
We — will play —
a tempo
p *rit.* *p*

5. *rit.* *a tempo*
a — lit-tle farce, we — will play a lov - ers' game.
a tempo
p *f* *rit.*

8. *f* *ff*
I will be, I — will be the suit-or bold, — with
f *ff*

p rit. a tempo *mf*

s. you the la - dy - fair! You will wear my

a tempo *pp* *mf*

mf

s. sky - - blue - - - cloak A - top - - - your

f *p*

f

s. gray print gown. My feather - fan will

f *mf*

s. serve to mask your face and nut - brown hair!

p *f*

S. *rit.* *a tempo* *mf* So

S. will — each youth sur - mise, His sweet - heart is an -

S. *rit.* *a tempo* oth - ers! *a tempo* And thus per - haps he will

S. feel the sor-row-joy of lov - - - ers.

Meno mosso

(pensively) *p*

Love - -

The first system of the musical score. The vocal line (Soprano) begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment consists of a right hand with a series of chords and a left hand with a steady eighth-note bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system of the musical score. The vocal line continues with the lyrics "pangs can be so sweet!". The piano accompaniment features more complex chordal textures and moving lines in both hands. Dynamics include *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), and *f* (forte).

The third system of the musical score. The vocal line has a whole rest followed by the lyrics "One hard - ly could be -". The piano accompaniment continues with a dense, rhythmic pattern. Dynamics include *f* (forte).

The fourth system of the musical score. The vocal line continues with the lyrics "lieve that pas - sion doth con - sume the". The piano accompaniment features a powerful, ascending line in the right hand and a descending line in the left hand. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

(Sylvia shakes off her gloom and Beatrice appears interested)

S. faith-ful heart it breaks! _____

*A

p

B

S. I will mouth the pledg - es sweet That

Flute *pp*

mf *m. s.* *pp* *m. s.* *pp*

S. Ed - ward owes to me!

m. s. *m. s.* *pp*

* For purposes of abbreviation the part A to B may be omitted.

mf

s. All is fair in love and war, and

pp

pp

pp8

m. s.

(Beatrice smiles in sympathy)

s. this is lov - - ing war!

m. s.

f

*C *a tempo*

ff

p

D

* For purposes of abbreviation the part C to D may be omitted.

f

S. And — you must — be en — — tranced as — I would

mp *p* *p*

rit. *a tempo* *f*

S. sure — ly — be, If at my feet my dear

rit. *a tempo* *f* *f*

ff *p rit.*

S. one, my dear one — — had laid his heart! And you will acqui-esce!

8 *ff* *p rit.* *pp*

a tempo *f* (rapturously) *cresc.* *ff*

S. Ah! — — then I'll show you how I dream! I hope! I

a tempo *f* *cresc.*

S. know — my lov - - er craves my love! —

B.

ff

S. Ah! — for

B. Ah! — for

(Beatrice catches the enthusiasm of Sylvia)

ff *mf*

S. Love yields to love, if love — be —

B. Love yields to love, if love — be —

f

S. love, _____ and my love _____ is love! For love yields to

B. love, _____ and my love _____ is love! For love yields to

rit. *f* *a tempo*

rit. *f* *a tempo*

a tempo

rit. *f*

S. love if _____ love be _____ love, _____ love _____

B. love if _____ love be _____ love, _____ love _____

ff *rit.*

ff *rit.*

rit.

S. be love! _____

B. be love! _____

fff a tempo *fff a tempo*

fff a tempo

Presto

ffz

Curtain falls rapidly

Scene II
Prelude: "Love"

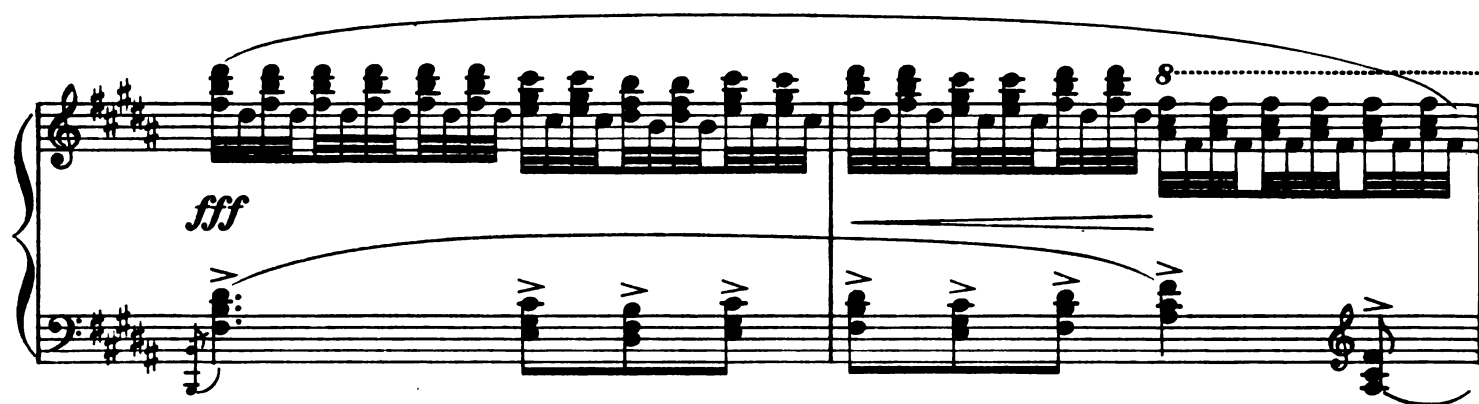
Allegro moderato

The musical score is written for piano in G major, 6/8 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*pp*) dynamic. The second system includes a melisma (*m.s.*) in the treble staff and a mezzo-forte (*mf*) dynamic in the bass staff. The third system continues the melodic and harmonic development. The fourth system features a forte (*f*) dynamic. The fifth system concludes with a forte (*f*) dynamic and includes a fermata over an eighth note in the treble staff, with a second ending marked with a '2' and a slur. The score is characterized by flowing eighth-note patterns and sustained chords in the bass.

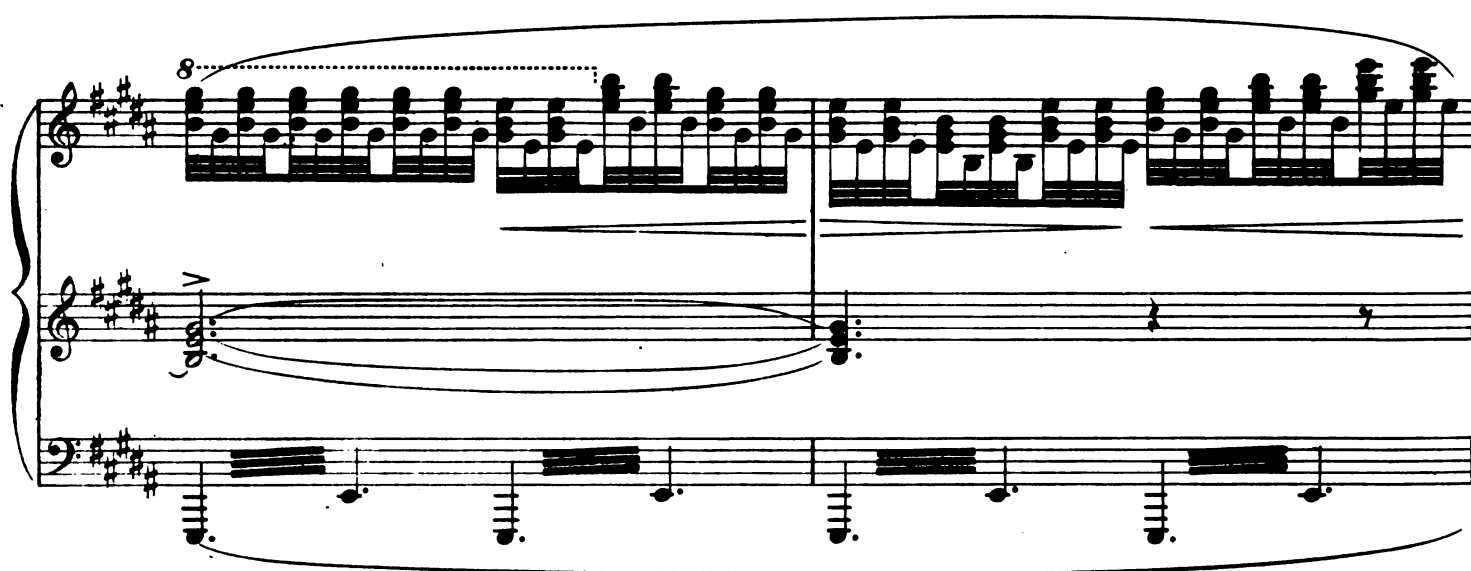
This page of musical notation is for a piano piece, consisting of five systems of staves. Each system has a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements:

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the first measure, and a *ff* (fortissimo) marking is in the second measure. Both staves have eighth-note patterns.
- System 2:** Continues the melodic and rhythmic themes. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.
- System 3:** Similar to the previous systems, with a melodic line in the treble and a rhythmic accompaniment in the bass.
- System 4:** The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.
- System 5:** The final system on the page, featuring a melodic line in the treble and a rhythmic accompaniment in the bass.

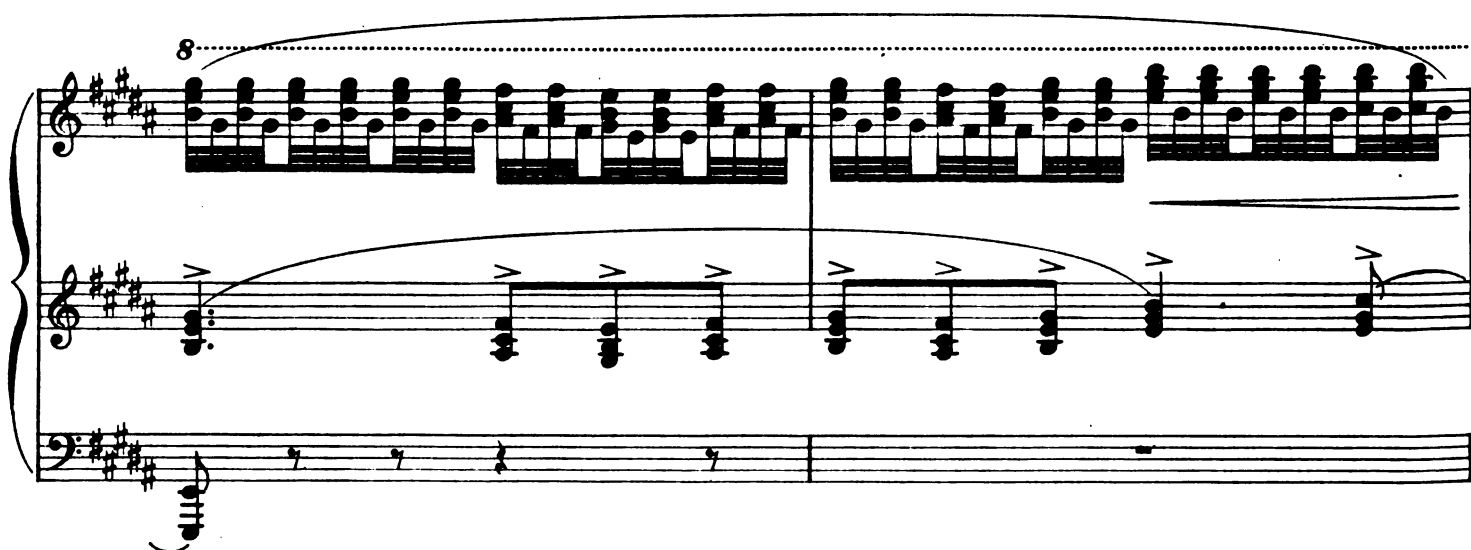
The notation includes various musical symbols such as notes, rests, and dynamic markings. The overall style is that of a classical piano score.



First system of musical notation. The treble staff features a complex, rapid passage of chords and single notes, marked with a forte (*fff*) dynamic. The bass staff provides a rhythmic accompaniment with accented chords. A slur connects the first two measures of the bass staff, and another slur connects the last two measures. A fermata is placed over the final note of the bass staff.



Second system of musical notation. The treble staff continues the complex passage from the first system. The bass staff features a series of accented chords, with a slur connecting the first two measures. A fermata is placed over the final note of the bass staff.



Third system of musical notation. The treble staff continues the complex passage. The bass staff features a series of accented chords, with a slur connecting the first two measures. A fermata is placed over the final note of the bass staff.

First system of a musical score in A major (three sharps). It consists of three staves. The top staff features a complex, rapid sixteenth-note melody with many beamed notes. The middle staff has a few notes, mostly tied across the bar line. The bottom staff contains a series of chords, each marked with an '8' above it, indicating an octava (octave) effect.

Second system of the musical score. The top staff continues the rapid sixteenth-note melody. The middle staff has a few notes, mostly tied across the bar line. The bottom staff contains a series of chords, each marked with an '8' above it, indicating an octava (octave) effect.

Third system of the musical score. The top staff features a complex, rapid sixteenth-note melody with many beamed notes. The middle staff has a few notes, mostly tied across the bar line. The bottom staff contains a series of chords, each marked with an '8' above it, indicating an octava (octave) effect. The system is marked with *p* (piano) and *m.s.* (mezzo-soprano).

Fourth system of the musical score. The top staff features a complex, rapid sixteenth-note melody with many beamed notes. The middle staff has a few notes, mostly tied across the bar line. The bottom staff contains a series of chords, each marked with an '8' above it, indicating an octava (octave) effect. The system is marked with *p* (piano) and *1* (first ending).

Scherzando

The musical score is written for piano and features five systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The tempo/mood is indicated as "Scherzando".

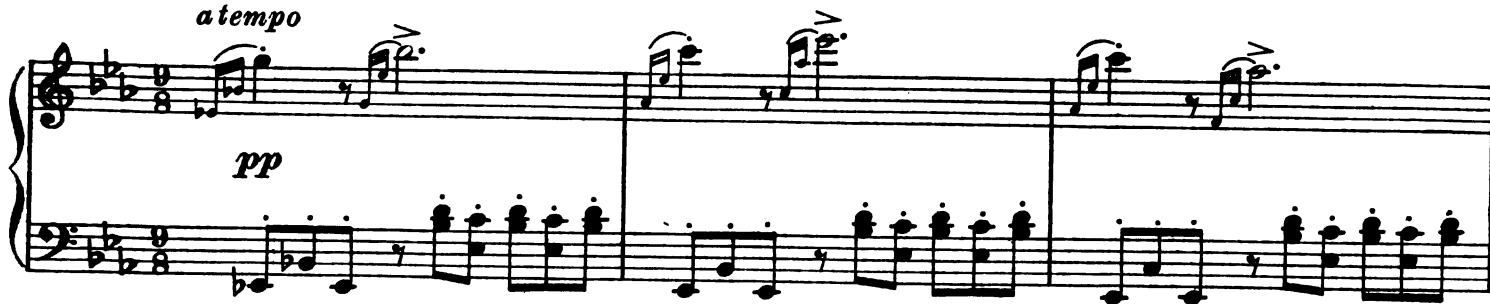
System 1: The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking.

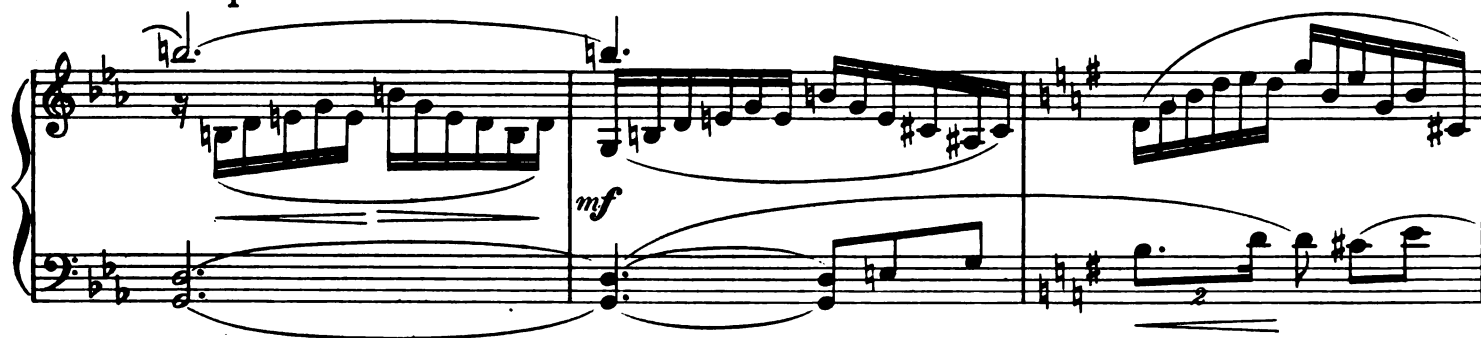
System 2: The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment. The system ends with a fermata over the final chord.

System 3: The right hand features more complex eighth-note figures. The left hand continues the accompaniment. The system concludes with a forte (*f*) dynamic marking.

System 4: This system introduces a key signature change to C major (no flats). The right hand plays a melodic line with eighth notes, and the left hand continues the accompaniment. The system ends with a fermata.

System 5: The piece concludes with a decrescendo (*dim.*) and a ritardando (*rit.*) marking. The right hand plays a final melodic phrase, and the left hand continues the accompaniment until the final chord.

*a tempo**pp*

Tempo I^o

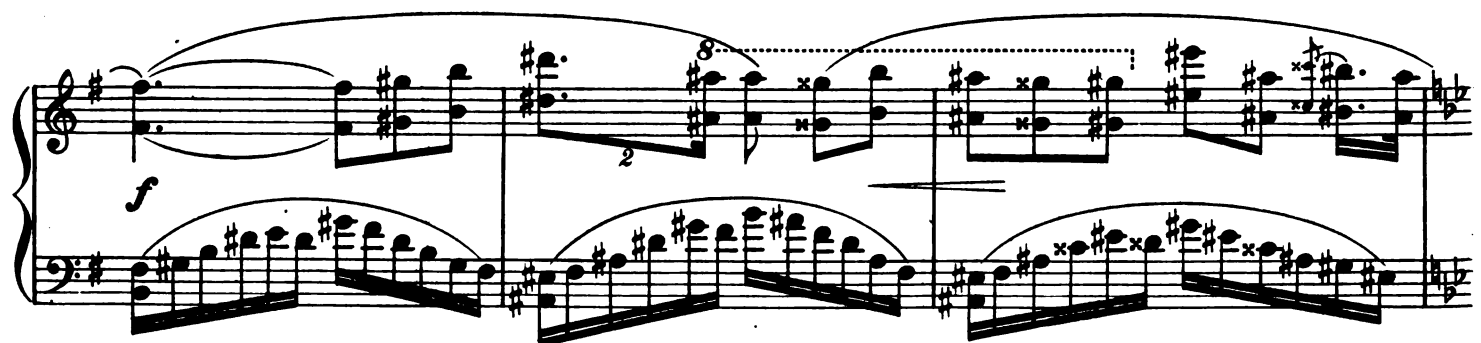
First system of musical notation, featuring a treble and bass staff. The treble staff begins with a half note G4, followed by a series of eighth and sixteenth notes. The bass staff has a half note G2, followed by a series of eighth and sixteenth notes. A *mf* dynamic marking is present in the second measure.



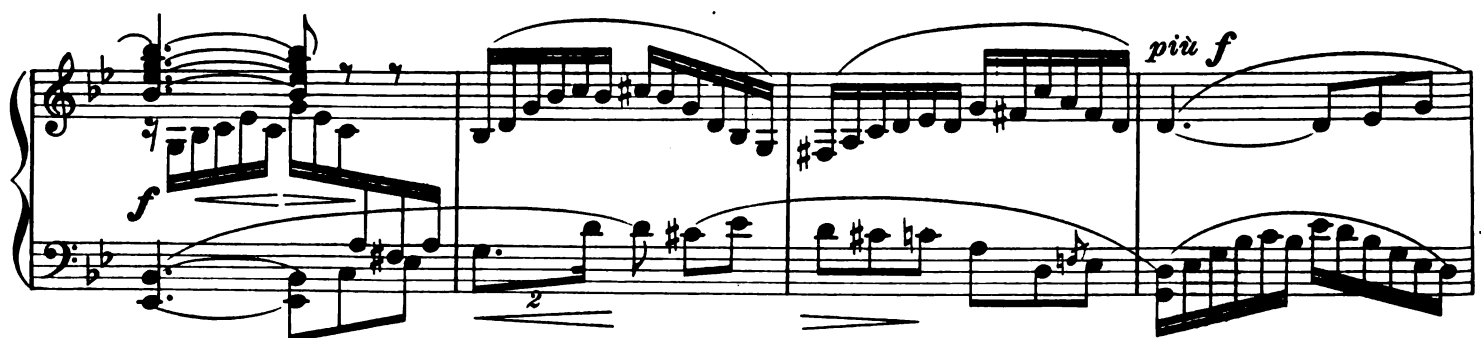
Second system of musical notation, continuing the piece. The treble staff features a series of eighth and sixteenth notes. The bass staff has a series of eighth and sixteenth notes. A *mf* dynamic marking is present in the second measure.



Third system of musical notation, continuing the piece. The treble staff features a series of eighth and sixteenth notes. The bass staff has a series of eighth and sixteenth notes. A *mf* dynamic marking is present in the second measure.



Fourth system of musical notation, continuing the piece. The treble staff features a series of eighth and sixteenth notes. The bass staff has a series of eighth and sixteenth notes. A *f* dynamic marking is present in the second measure.



Fifth system of musical notation, continuing the piece. The treble staff features a series of eighth and sixteenth notes. The bass staff has a series of eighth and sixteenth notes. A *più f* dynamic marking is present in the second measure.

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation is complex, featuring a variety of melodic and harmonic textures. The first system includes a double bar line with a '2' below it, indicating a second ending. The second system features a forte dynamic marking 'ff'. The third system includes a double bar line with a '2' below it. The fourth system includes a double bar line with a '2' below it. The fifth system includes a double bar line with a '12' below it, indicating a 12-measure rest or a specific measure count. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

This page of musical notation is for a piano piece, likely in a minor key (indicated by the key signature of one sharp, F#). It consists of four systems of staves, each with a grand staff (treble and bass clefs) and a separate bass line. The notation is highly complex, featuring dense chords, rapid sixteenth-note passages, and dynamic markings such as *fff* (fortissimo). The first system includes a *fff* marking. The second system features a large, dark, shaded area in the bass line, possibly indicating a sustained or repeated note. The third system also has a shaded area in the bass line. The fourth system includes a measure with a dotted line and a small '8' above it, suggesting a repeat or a specific fingering. The overall texture is dense and dramatic, with a focus on harmonic complexity and dynamic contrast.

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical elements such as chords, scales, and dynamic markings.

- System 1:** The grand staff features a complex chordal texture in the right hand, while the left hand plays a simple bass line. The single bass staff contains a few notes.
- System 2:** The right hand continues with a dense chordal texture. The left hand has a few notes. The single bass staff contains a few notes.
- System 3:** The right hand features a scale-like passage. The left hand has a few notes. The single bass staff contains a few notes. Dynamic markings include *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), and *pp* (pianissimo).
- System 4:** The right hand features a scale-like passage. The left hand has a few notes. The single bass staff contains a few notes. Dynamic markings include *ppp* (pianississimo) and *m.d.* (mezzo-dolce).
- System 5:** The right hand features a scale-like passage. The left hand has a few notes. The single bass staff contains a few notes. Dynamic markings include *loco* and *pp* (pianissimo).

Allegro

f

cresc.

(Curtain rises; Stage set as in Scene I)

ff

rit.

(Enter Edward and Walter walking arm in arm. Walter has changed his traveling costume for a suit, cut according to the mode as given in Edward's costume; but the trousers and vest are white and the coat is plum-colored.

Moderato **Allegro** **Moderato**

f

6

3

3

Neither Walter nor Edward wears a hat.)

p

dim.

Edward
mf

E. If in our South-land lives the maid that won your heart's de - vo - tion,

f *p*

(Walter's interruption is sudden and passionate, in sharp contrast to his previous restraint and gentle manner)

Allegro **Walter** *f*

W. I

E. *mf*

Why did you wan-der far and long?

Allegro

f *mf*

W. dare not stay be - side a hand I may not touch, sweet

fp

Edward (in a questioning manner)

W. lips I dare not kiss!

f

E. You dare not touch, not kiss?

Walter *ff*

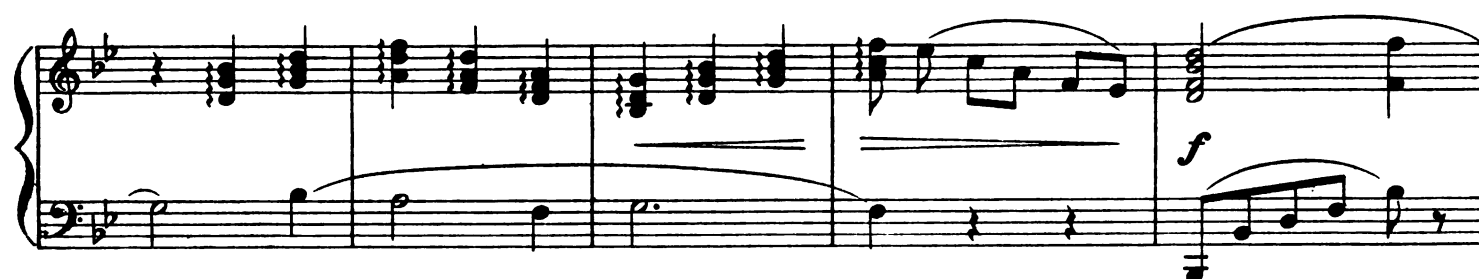
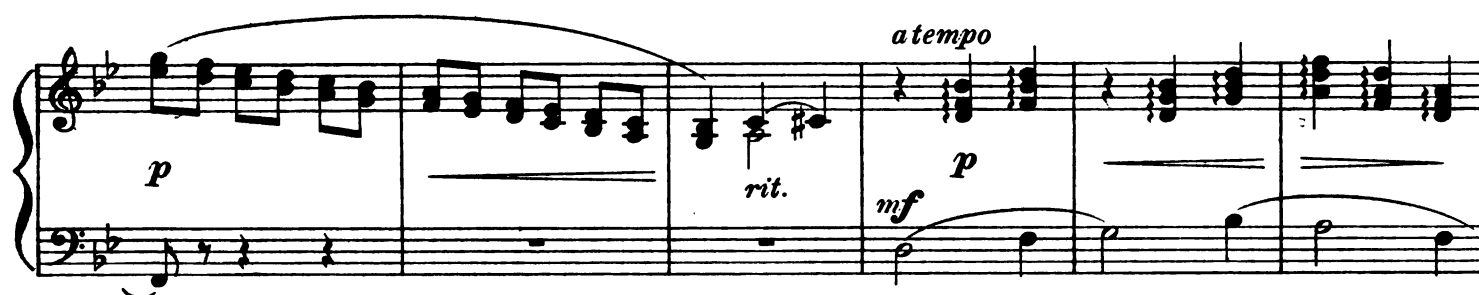
W. Hon - or and pride for - bid!

ff

(Sylvia, dressed as a charming youth and disguised by a blond wig, enters stealthily at rear. She is drawing along by the hand Beatrice, who wears the blue mantle belonging to Sylvia and who carries before her face, completely covering it, a large fan of black ostrich-feathers.)

(They slip up the step of the crow's-nest and take seats on the bench. After a few preliminary caresses, Sylvia drops on her knees and in pantomime plays the lover. All this time they are not observed by the two men. Walter meantime is carried back to the days of his happy dream with Beatrice. He grows tender and reminiscent.)

Tempo di Valse



Aria
 "To take again the little hand in mine"

atempo

atempo

f

Walter rit. p *Andantino espressivo*

To take a-gain the lit-tle

dim. *pprit.* *p*

hand in mine, To join a - gain in hap-py, prat-tling talk As a -

mongst her sis-ter - flow - ers — we found our way, we found our way.

mf. *p*

w.

w. *mf*
No thought of du-ty then! She gave her child's pure heart—

p *mf* *fp* *Clar.*

w. as free As per-fume,— as per-fume breathes from out the rose,— as

Clar.

w. *rit.* *a tempo*
per - fume breathes from out — the rose.

rit. *a tempo* *f*

Tempo I^o

w. *p* Ah! to_ see a - gain the star-tled look,

pp *rit.* *p* *p* *pp*

w. The maid-en blush, the down - - cast lids, As grow-ing years with sweet sur-

w. prise_ did_ hint at love's em - pire!

rit. *a tempo* *mf a tempo* *rit.* *p*

w.

pp *pp* *cresc.* *f*

No chill-ing thought of re-com-pense, — no chill-ing thought of re-com - pense —

laid blight up-on her soul!

p How blest the days of this com-mu - nion! *cresc. molto* How sweet the hope, the

hope — of some-thing dear - er still! —

(agitated, bitter and resentful)

w. Then came the fate - ful bat - tle

w. And that grim — debt she

w. thinks she owes to me! I

w. do re - bel that

W. aught — should lay up — on — a

W. *f.* soul so high and fine — *rit.* The

Mesto
W. stern — com - mand to give, when

W. *ff* Love's — own — self — should speak, and

rit.

W. Love's a - - lone!

rit. *ff*

(throwing back his head, Walter discovers Sylvia and Beatrice making very convincing love in the crow's nest)

8 *accelerando* *dim.*

Agitato
(to Edward)

W. Look! Look!

f *p* *f* *p*

Edward (looks and staggers back as under a blow)

R.

6 *ff*

W. Ah! no, good friend,
E. It is Syl-vi-a, the man-tle blue!

W. It is Be-a-trice the rose-strewn gown!

W. (with assumed indifference)
E. (angrily) Some
But who is the man who dares!

W. stran-ger new-ly come!

(violently)

E. Who would have dreamed that Syl - vi - a was a

ffp *cresc.*

W. Walter *mf* At

E. flirt, a vicious flirt?

f


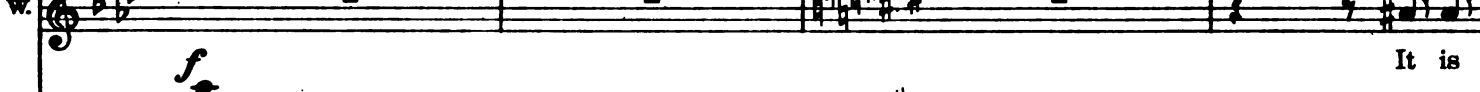
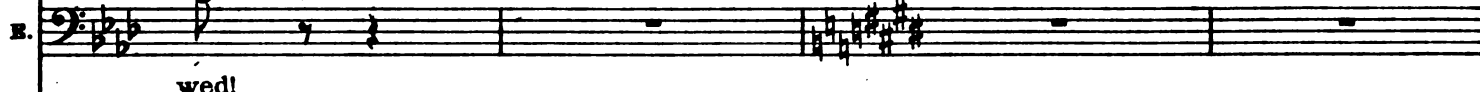
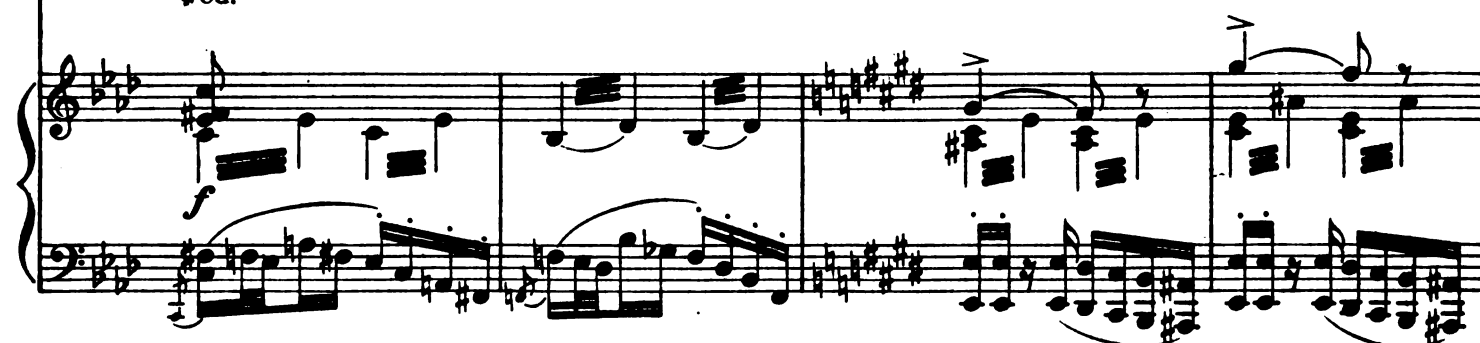
W. least, she will not wed me, she



mf

W. will not wed me out of grat - i - tude!

E. 
Wed? And does he wish to wed? A 

E. 
man comes bold to woo that means to 

W. 
It is 
E. 
wed! 

W. 
true! Some Don Juan pur-sues his wick-ed course! 

Edward

E - ven though she's not mine,

mf *cresc.*

I must pro - tect at least our guest, And that rude

churl, who - ev - er he be, shall an - swer to me!

f

Walter *mf*

The maid seems half a - fraid!

Flute

ff *mf*

cresc.

Some oc-cult pow'r, some oc-cult pow'r may be at

(excitedly) *f*

work! It is time that this should end! Let's have at

ff rit.

him! Fair vir - tue we'll de -

Edward *ff rit.*

Fair vir - tue we'll de -

ff rit.

(A sudden panic seizes Sylvia and Beatrice at the approach of Edward and Walter. They rise quickly, keeping their faces hidden, and run down the steps, only to be caught at the bottom. Edward seizes Sylvia roughly by the arm, Walter bars Beatrice's way.)

Allegro

W. fend!

B. fend!

Horns

Allegro

ff tumultuoso

(Sylvia tries to twist out of Edward's grasp, keeping her head well down)

cresc.

Edward (to Sylvia) *f*

Moderato appassionato

R. Rogue! Cow-ard! Take

cresc. sempre

care! We pun-ish a knave that hides be - hind_ a cloak!

(Sylvia stands still) Walter (to Beatrice) *drammatico*
a tempo
a tempo (to Beatrice) *f* Al - tho' you've scorned my_

Al - tho' you've scorned my_

a tempo
molto rit.
mf

ff love, I will not see you duped like

ff love, I will not see you duped like

p cresc. molto *ff* *mf*

W. *ff* this! *ff* this!

p cresc. molto *ff* *mf cresc. ed accel.*

(Sylvia tears off her wig and Beatrice lowers her fan; they laugh merrily, while the men start back in

rit. molto Sylvia *p* *Allegretto grazioso*

Who is duped?

rit. molto *fff* *p*

surprise)

Oboe

(in a conciliatory mood)

p It is but a play, a lov - ers'

s. mer - ry, tan - gled knot that I

s. en - - - meshed!

s. *mf* Blame me!

Edward (throws out his arms to Sylvia)
Blame me!

(with feeling)

E. *f* I al-most let the gold of life run thro' my i - dle fin -

mf

E. gers! Be mine! I love you, Syl - vi - al I love you! None

simile.

E. *rit.* will I wed *a tempo* but you! (Sylvia falls into his arms) (Meantime Walter pleads to Beatrice)

rit. *a tempo* *Oboe*

for her love)

Agitato (one beat to each measure)

Walter (to Beatrice, recklessly)

w. *f*

I want your love, my Be - a - trice! I will not

p

w. *f*

have your grat - i - tude! I want your heart, I want your

w. *ff*

heart, your love, your soul, your

ff

w. *fff*

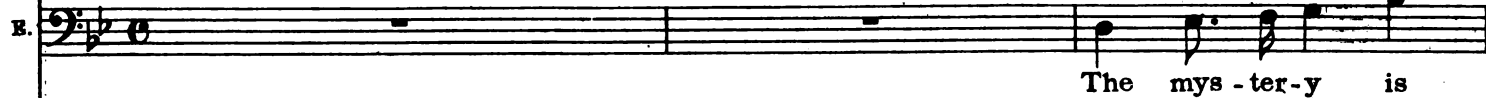
self I love you!

fff

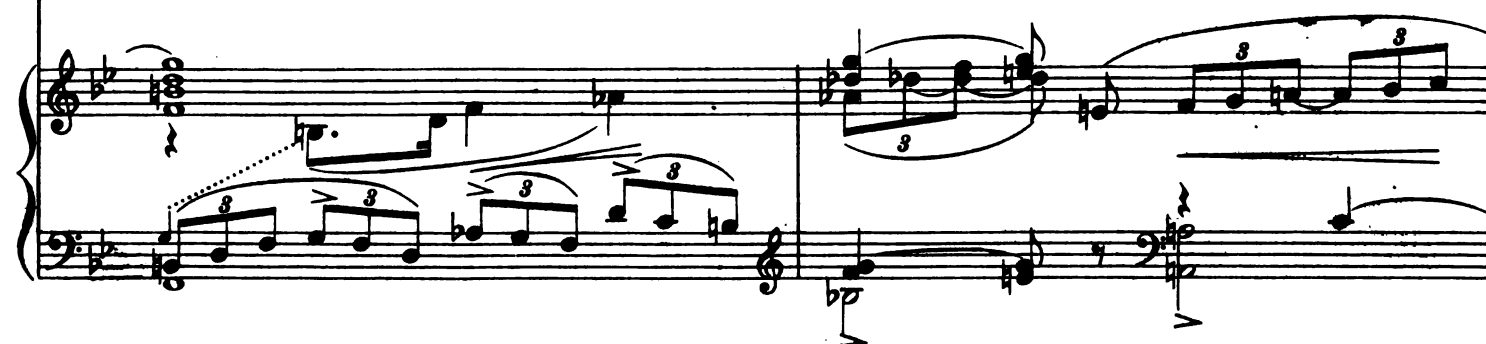
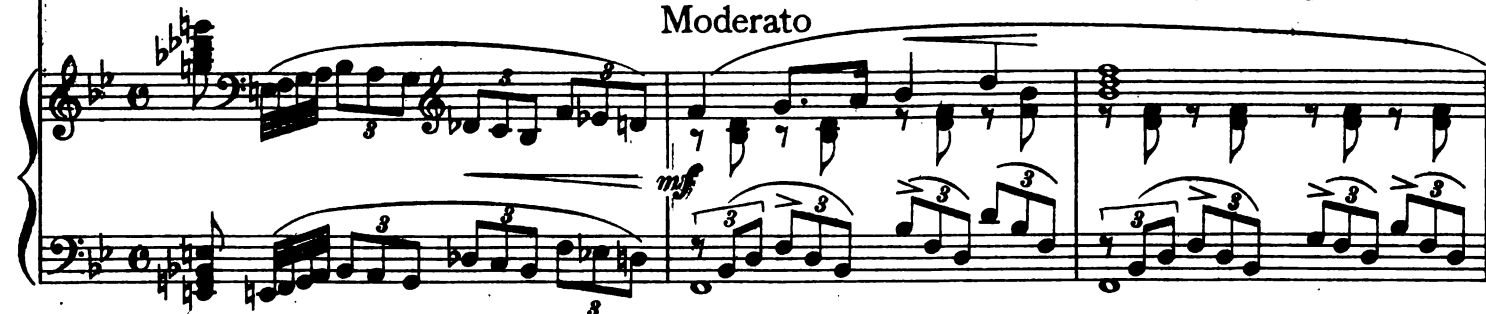
Moderato

Sylvia *mf*

Edward



Moderato



S. er! He will not have her grat - i -

B. er! He will not have her

S. tude, her grat - i - tude,

B. grat - i - tude, he

S. her grat - i - rit.

B. will not have her grat - i - rit.

Beatrice (with quiet intensity)

a tempo

B. *mf* *a tempo*
I have found you as the riv-ers find the sea, their home;

S. *a tempo*
tudel!

E. *a tempo* (Edward leads Sylvia towards the rose-bushes and picks some roses and hands them to her)
tudel!

a tempo
mf

with endearing words)
B. I trust you as the babe its moth-er sweet, its

B. world! I give all my days, my

B. thoughts, my— dreams, my love— my lord!—

ff

Allegro (one beat to the measure)

B. —

Walter (rapturously)

This is not grat - i - tude! — this is not

Allegro

W. grat - - i - tude! — It is love, — it is

Molto drammatico
a tempo (embraces Beatrice)

W. love, — my Be-a - trice!

ff *rit.* *a tempo*

cresc. molto p rit. *fff*

Quartet

"Fair youth wove a web of rose-color"

(They come together for Quartet)

Flutes *p* *dim.* *pp* *ppp*

Moderato. Tempo di Mazurka

p *mf*

Sylvia *p*
Fair youth wove a web of rose - col -

Beatrice *p*
Fair youth wove a web of

Walter *p*
Fair youth wove a web of

Edward *p*
Fair youth wove a web of rose - col -

S. or, rich - ened with threads of

B. rose - col - or, rich - ened with threads of

W. rose - col - or, rich - ened with threads of

E. or, rich - ened with threads of

S. gold, _____

B. gold, _____

W. gold, _____ And the fond de -

E. gold, _____ And the fond de - sign of the

cresc. *f* *mf cresc.* *f*

f

S. And the fond de - sign of the stitch-es, and the fond de -

B. And the fond de - sign of the stitch-es, and the

W. sign of the stitch - es fine, and the

B. stitch - es fine, and the fond de -

cresc.

S. sign of the stitch - es, of the stitch - es fine Is as

B. fond de - sign of the stitch - es fine Is as

W. fond de - sign of the stitch - es fine Is as

B. sign of the stitch - es, of the stitch - es fine Is as

cresc.

cresc.

cresc.

S. old as the heav - - ens, as the

B. old as the heav - - ens, as the

W. old as the heav - - ens, as the

B. old as the heav - - - - -

S. heav - ens are old! _____

B. heav - ens are old! _____

W. heav - ens are old! _____

B. ens are old! _____

(Here they part to opposite sides of the stage)

dim. molto *pp*

Sylvia (to Edward)

Mosso

S. *p* As — old as the

Beatrice (to Walter)

B. *p* As —

Mosso

mf *p*

S. cos - - mic fire - dust — When Love out of

B. old as the cos - - mic fire - dust — When

f

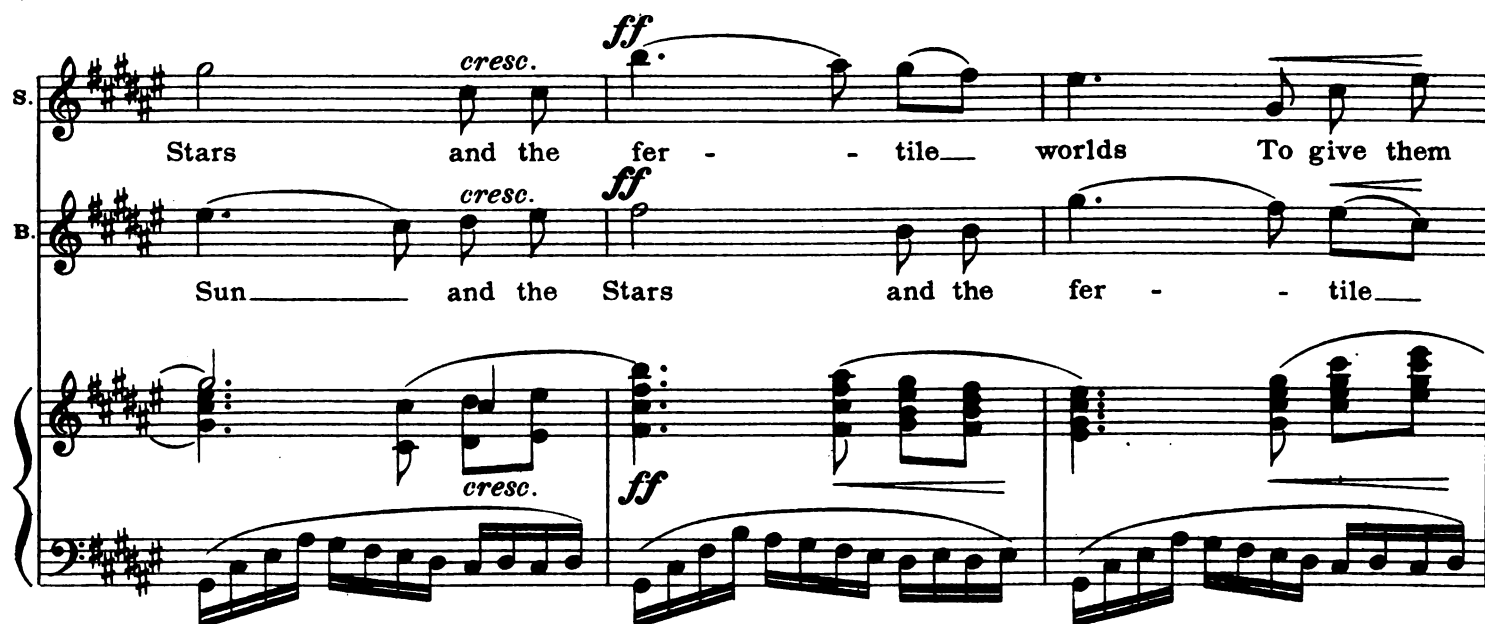
S. cha - - os — drew — The Sun — and the

B. Love out of cha - - os — drew — The

f

S. *cresc.* *ff*
Stars and the fer - - tile worlds To give them

B. *cresc.* *ff*
Sun and the Stars and the fer - - tile



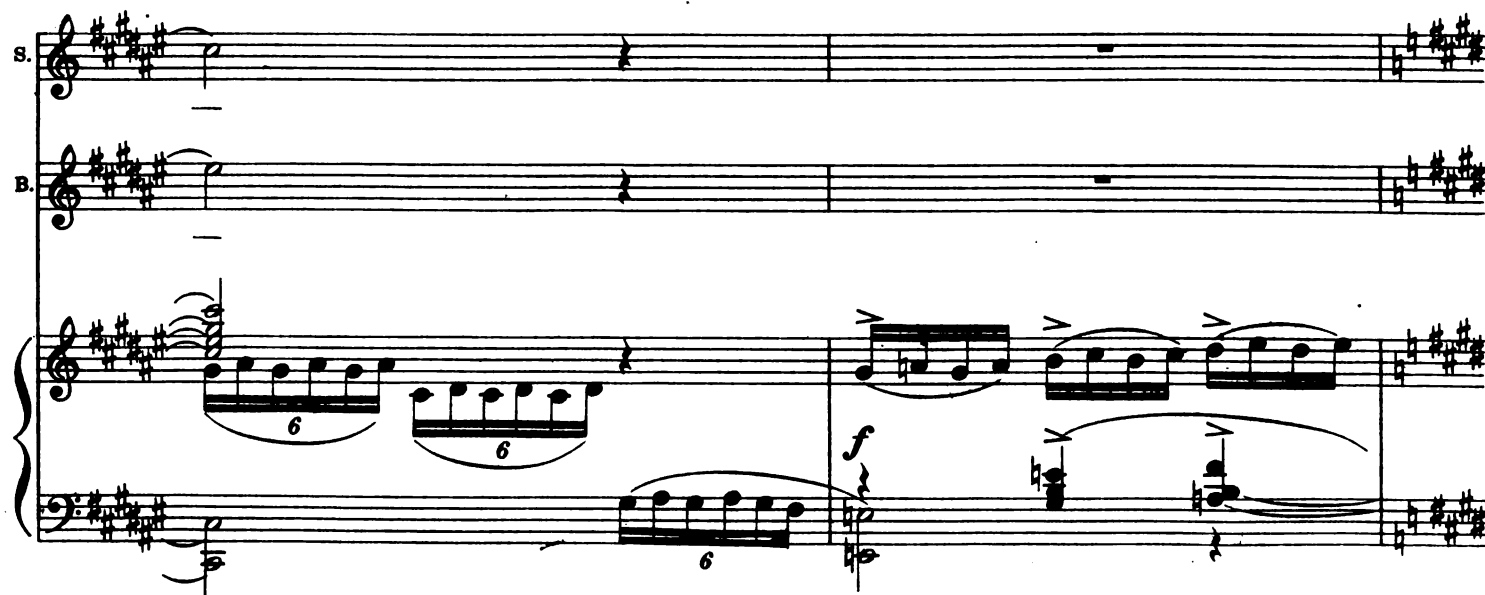
S. life a - new!

B. worlds To give them life a - new!



S.

B.



Walter (to Beatrice) *mf*

Edward (to Sylvia) *mf*

As_ sweet as the scent of

As_ sweet as the scent of

jas - mine, As the night - ingale's am-orous call To his

jas - mine, As the night - ingale's am-orous call To his

mate,

mate, as the night - in - gale's am - o - rous

W. *f* that a - waits *ff* Love's prayer a -

R. call that awaits Love's prayer a -

W. throb in the tree - - top tall.

R. throb in the tree - - top tall.

W. (They come to centre of stage)

R. (They come to centre of stage)

cresc. *ff* *p*

Sylvia *rit.* **Meno mosso** *p*
 S. Oh! hov - er - ing

Beatrice *rit.* *p*
 B. Oh! hov - er - ing

(They raise their arms towards heaven) *rit.* *p*
 W. Oh! hov - er - ing

rit. *p*
 R. Oh! hov - er - ing

Meno mosso

S. night, come cov - er thy lov - ers with re - - - gal

B. night, come cov - er thy lov - ers with re - - - gal

W. night, come cov - er thy lov - ers with re - - - gal

R. night, come cov - er thy lov - ers with re - - - gal

S. can - - o - py!

B. can - - o - py!

W. can - - o - py!

B. can - - o - py!

(as from a distance)

S. *pp* Oh! wing - ed winds, -

B. *pp* Oh! wing - ed winds,

W. *pp* Oh! wing - ed winds, -

B. *pp* Oh! wing - ed winds, -

S. waft to us the mu - - - sic of the

B. waft to us the mu - - - sic of the

W. waft to us the mu - - - sic of the

E. waft to us the mu - - - sic of the

S. spheres, the

B. spheres, (They recede to interior of stage) the

W. spheres, the

E. spheres, the

S. *ppp*
mu - - sic of the spheres!

B. *ppp*
mu - - sic of the spheres!

W. *ppp*
mu - - sic of the spheres!

E. *ppp*
mu - - sic of the spheres!

pp *perdendosi*

S. *Curtain slowly*

B.

W.

E.

p

